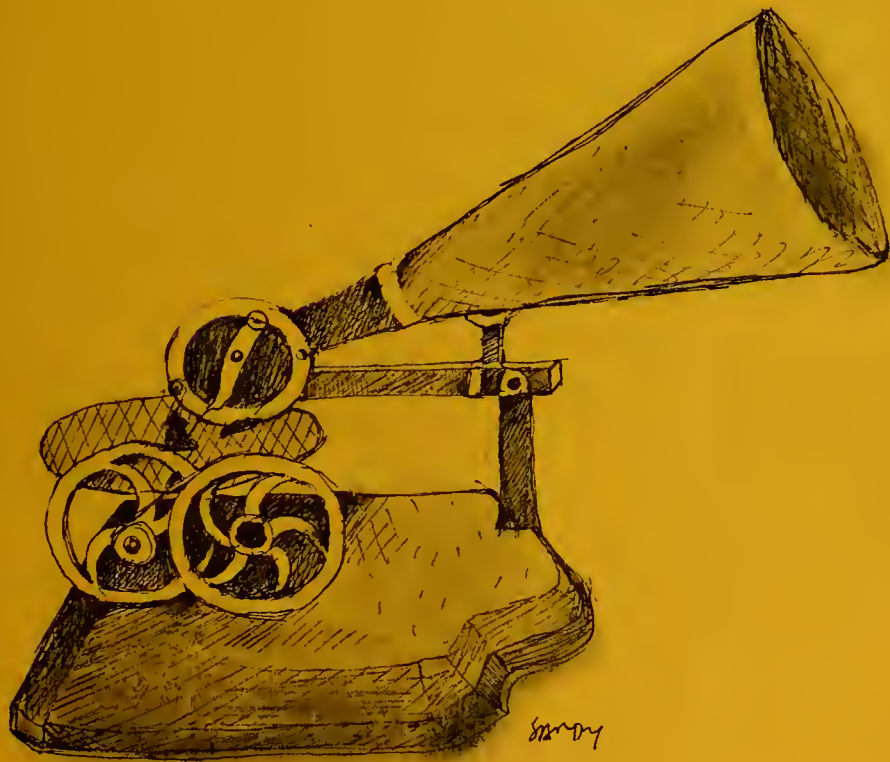


JEMF QUARTERLY

JOHN
EDWARDS
MEMORIAL
FOUNDATION



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Volumes of the JEMF Quarterly (formerly JEMF Newsletter) run from January through December. Issues are numbered consecutively from the inception of the periodical (October 1965). Members of the Friends of the JEMF receive the Quarterly as part of their \$5.00 (or more) annual membership dues; individual subscriptions are \$2.50 per year; library subscription rates (for libraries and other multiple users) are \$7.50 per year. Back issues of Volumes II (Numbers 4, 5, 6) and III (Numbers 7, 8) are available at 35 cents per number. Back issues of Volume IV (Numbers 9, 10, 11, 12) are 75 cents per Number.

The JEMF Quarterly is edited by Norman Cohen. Please address all manuscripts and other communications to: The John Edwards Memorial Foundation, at the Folklore & Mythology Center, University of California at Los Angeles, Los Angeles, California 90024.

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FROM THE EDITOR

Readers are perhaps wondering what has prompted the change in title from JEMF Newsletter to JEMF Quarterly, and also the simultaneous change in format. The Newsletter was begun in October, 1965. Initially, it was conceived as a brief publication primarily intended to inform officers and friends of the JEMF of the Foundation's activities. It also promised to publish notes and queries, works-in-progress reports, bibliographic, biographic, historical, and discographic data, reprints of material from ephemeral sources, and correspondence.

The bulk of the first few issues was devoted to the Foundation--its activities, progress, and citations in the news media. Other articles and notes were regarded as raw data, rather than finished pieces of research. The aim was to make materials available without pretending to be a research journal. In particular, we refrained from printing original contributions, except when they were brief explanatory notations to other pieces.

In several respects we have been moving away from that initial framework. We feel that now, after twelve steadily growing issues, our publication is no longer a "house organ," and the title of Newsletter has ceased to be an accurate description.

We plan to continue publishing the types of material we have in the past, but we would like to use more original articles and research. The success of this aim depends entirely on the cooperation of our readers. Consequently, we would like to stress now that we encourage and welcome contributions from readers. Discographies, biographical stories, studies of particular songs, bibliographies, or interesting items from newspapers or other hard-to-obtain sources will be welcomed. Furthermore, we wish to remind readers that although the emphasis of the Newsletter was hillbilly music, we will welcome contributions in parallel areas of commercially recorded folk music: blues, cajun, folk-rock, etc. We particularly wish to urge readers who have corrections or additions to materials published previously in the Newsletter to send us their comments.

We hope our friends outside of academic institutions will not be intimidated by the notion of serious research; such a term describes a method of treatment rather than the subject matter itself. A discography of Fiddlin' John Carson, if properly researched, can be as scholarly as a bibliography of the various editions of Aristotle's Poetics.

At this juncture, we should make one comment on editorial policy: In the future, all headnotes or explanatory notations will be written by the editor unless they are signed by someone else.

Recent issues of the Newsletter brought praise from many quarters. With the cooperation of our friends and readers, the Quarterly can accomplish still more.

--Norman Cohen
Editor

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COMMERCIAL MUSIC DOCUMENTS: Number Two

The task of the discographer would be relatively simple if for each recording company he had at hand complete ledger sheets such as the example displayed on the following page--a typical sheet from the ledgers of the Starr Piano Company (Gennett) of Richmond, Indiana.

Although not all the notations have been deciphered, the important pieces of data seem easily interpreted. The column headed "Master" is the master number. The date entered under the column headed "From N.Y." has been interpreted as the date the recordings were received from New York in the case of New York recordings. In the case of Richmond recordings, such as the ones shown on this sample sheet, it is probably the actual recording date. Under the column titled "Made for" is a description of the quality of the recording. Some masters have an additional descriptive notation, such as GE-14491 which is noted as "race type." In the next column, headed "title," are listed title, artist and accompaniment. The "Description" is the phrase that often appeared on the labels. Under the over-all heading, "Master-Test" are five columns in several of which dates are usually entered, although other remarks are sometimes scribbled over, such as "destroyed." The first sub-column indicates which take is to be used. The meaning of the next column, "Shells Ordered," is uncertain. Possibly this refers to the number of records to be pressed; we would welcome comments from readers on this point. The next three columns bear release numbers: first, for the Gennett label, next for Champion, and in the last column are listed release numbers for other labels such as Bell, Supertone, etc. The last column, headed "Remarks," contains information about royalties and fees.

These ledger sheets were originally kept at Gennett's Richmond, Indiana, office. They were "recovered" by Bill Grauer and Carl Kendziora. John MacKenzie later made them available to the JEMF staff.

We welcome comments from readers who can offer any additional information.

MASTER-TEST

MASTER NO. N.Y.	MADE FOR	TITLE	DESCRIPTION	OUR S.E.	CUST. S.E.	TO N.Y.	FROM CURT. CURT.	SHELLS ORDERED	CATALOG NUMBER	REMARKS
✓ 21GE-14487 11-30	✓ G.P.	THE SANTA BARBARA EARTHQUAKE	OLD TIME SINGIN'	100	100	1/2		3342	6702 AM 652A 9320B	
✓ 11GE-14487A	✓ G.P.	By-Green Bailey Acc-Fiddle & Guitar	OLD TIME SINGIN'	100	100	1/11		2494	6792B 421A	
✓ 21GE-14488 11-30	✓ G.P.	SEVEN LONG YEARS OF TROUBLE	OLD TIME SINGIN'	100	100			3641	6732B 725B	
✓ 11GE-14488A	✓ G.P.	By-Dick Parman Acc-Fiddle & Guitar	OLD TIME SINGIN'	100	100			3343	6702B 937B	
✓ 21GE-14429 11-30	✓ G.P.	WISH I WERE A MOLE IN THE GROUND	OLD TIME SINGIN'	100	100			1475	6747B 9374A	
✓ 11GE-14489A	✓ G.P.	By-Green Bailey Acc-Guitar & Fiddle	OLD TIME SINGIN'	100	100			1474	6747B 9374A	
✓ 20GE-14489B	✓ G.P.	Acc-Harmonica & Guitar	OLD TIME SINGIN'	100	100			2493	6792A 9560B	
✓ 21GE-14490 11-30	✓ G.P.	THE FATE OF ELLEN SMITH	OLD TIME SINGIN'	100	100			3618	6718 9561A 9318A	
✓ 21GE-14490A	✓ G.P.	By-Green Bailey Acc-Guitar & Fiddle	OLD TIME SINGIN'	100	100					
✓ 11GE-14491 12-7	✓ G.P.	MINY TROUBLE BLUES	OLD TIME SINGIN'	100	100					
✓ 11GE-14491A	✓ G.P.	By-Dick Parman Acc-Guitar	OLD TIME SINGIN'	100	100					
✓ 11GE-14492 12-1	✓ G.P.	ROCK A L O U R B A B I E S T O S L E E P	OLD TIME SINGIN'	100	100					
✓ 11GE-14492A	✓ G.P.	By-Dick Parman Acc-Guitar	OLD TIME SINGIN'	100	100					
✓ 11GE-14492B	✓ G.P.	Acc-Guitar	OLD TIME SINGIN'	100	100					
✓ 11GE-14493 12-1	✓ G.P.	WE'VE BEEN CHUMS FOR FIFTY YEARS	OLD TIME SINGIN'	100	100					
✓ 11GE-14493A	✓ G.P.	By-Dick Parman Acc-Guitar & Harmonica	OLD TIME SINGIN'	100	100					
✓ 11GE-14493B	✓ G.P.	Acc-Guitar & Harmonica	OLD TIME SINGIN'	100	100					
✓ 21GE-14494 12-1	✓ G.P.	SHELL BECOMING ROUND THE MOUNTAIN	OLD TIME SINGIN'	100	100					
✓ 11GE-14494A	✓ G.P.	By-Dick Parman Acc-Guitar & Harmonica	OLD TIME SINGIN'	100	100					
✓ 21GE-14495 12-1	✓ G.P.	FATE OF TALT HALL	OLD TIME SINGIN'	100	100					
✓ 11GE-14495A	✓ G.P.	By-Green Bailey Acc-Fiddle & Guitar	OLD TIME SINGIN'	100	100					
✓ 20GE-14496 12-1	✓ G.P.	IF I'D BE A RAILROAD MAN	OLD TIME SINGIN'	100	100					
✓ 05GE-14496A	✓ G.P.	By-Green Bailey Acc-Guitar & Fiddle	OLD TIME SINGIN'	100	100					

1948

Handwritten notes and signatures at the bottom of the page, including names like "G.P." and "D.P." and various initials.

THE AMERICAN COUNTRY WALTZ

(Following is the text of a paper delivered at the California Folklore Society's annual meeting on April 10, 1965. We feel the paper deserves a wider circulation, and are therefore printing it here.)

Today I would like to talk about a kind of music which everybody knows, but which few scholars have ever thought of as a form of American folk music. We all know the waltzes of art music, and many of us are familiar with the popular and folk waltzes of Germany, Eastern Europe and Latin America. Few folklorists know, however, that country dancers and musicians in our own Southern states are as fond of the waltz as they are of any of the livelier steps one usually associates with old-time fiddle music. Few dances or old-time fiddlers' contests pass without such favorites as "Over the Waves" and "Wednesday Night Waltz." And yet even those few collectors who have carefully noted down the country reels and breakdowns have been content to let the waltz go with a passing mention, if indeed they mention it at all.

Yet country waltzes can be as aesthetically pleasing and as folkloristically interesting as anything in American instrumental music. And, as I will try to bring out later on, they point the way toward some new and potentially valuable methods for folktune classification.

Obviously, one cannot go about studying the waltz in the same way one goes about studying ballads. There is no Laws, no Coffin; there is virtually no scholarly apparatus at all. But we do have considerable documentation of the waltz on commercial phonograph records; hundreds of recordings made since 1925 confirm the existence and popularity of a distinct style of waltz music among the southern white population. These waltzes are usually played on the fiddle with guitar, banjo or mandolin accompaniment. They are distinguished from their Northern and British counterparts by more highly syncopated rhythm and by more varied and complex bowing and ornamentation. They are distinguished from the art-music waltz and its Continental descendants by their use of long, flowing melodic lines instead of short, repeated motives (as in BLUE DANUBE), and often by their slower tempo. Most commonly, the Southern waltz is played in 32-bar sections (twice as long as those of most American folk tunes) with the internal form a b a c.

Since World War II the country waltz has been more popular than ever; postwar recordings reveal continuing favoritism for the style just described together with a new-style country waltz, featuring sentimental vocals and structured much like modern pop songs. The well-known "Tennessee Waltz" is an example of this type. But from the viewpoint of the folklorist, it is the older style which is most fascinating. Whereas some of the pieces have known composers, others are quite anonymous, and tunes of both sorts may be observed in variants as fascinating as any in

instrumental folk music.

Today we will hear examples of the two best-known waltzes in Southern tradition. One has a known composer; the other does not. First we will hear OVER THE WAVES, a standard semiclassical piece by the Mexican composer Rosas, which was a staple at band concerts in the early years of the century. Many Southern fiddlers undoubtedly learned the piece from print or from hearing concert bands, and to this day "Over the Waves" (or at least its first two sections) is often played at country dances in a form very close to the original. Yet other fiddlers have introduced many conscious and unconscious changes into the tune. First we will hear a performance quite close to the original, recorded in the field at Jetson, Kentucky, in 1959. The performer is Lasso Rose.

/Example #1/

Next, a commercial recording made in the late 1920's by W. T. Narmour and S. W. Smith of Avalon, Mississippi. They called their piece "Winona Echoes," after a nearby Mississippi town, but the performance is clearly a folk variant of "Over the Waves."

/Example #2--Okeh 45414/

Now we move on to the best-known of all country waltzes, a piece which has hundreds of names but is best known as "Wednesday Night Waltz." At least three sets of words have been written to it, and these have been copyrighted, but the original tune antedates all these copyrights, and its origin remains a mystery.

On phonograph records, the tune appears a number of times in what might be called a "standard" form. Many other recordings deviate from this "standard" in various ways; some of them change only the ornamentation, while others make more drastic alterations but retain the essential melodic outline or certain key figurations.

The typical "Wednesday Night" melody is a strain of 32 bars. Considered in the key of C, its range is from middle C up an octave and a fifth to G. (In tradition this is often compressed.) Its first three bars have three long notes; the first and third are double-stops on the high C chord, and the second is usually a half-tone below or a full-tone above the other two. These are followed by a rapid descent to the low C. At the fifth bar the melody jumps up to A, then drops stepwise to the E of the low C chord. The second 8 bars are the same except that the concluding bars form a G₇ or dominant-seventh chord. The third 8 bars repeat the first 8 exactly. The final 8 can vary considerably, but nearly always end with a stepwise passage from the high E down to the high C.

Rather than going through that again, let's hear the music. This is a recording made by the Leake County Revelers in 1926, which was in the catalog for over twenty years and is one of the all-time best-selling country records. WEDNESDAY NIGHT WALTZ.

/Example #3--Columbia 15189-D/

I could play many recordings, each one showing a particular fiddler's large or small variations on this basic tune. Time will restrict us to one or two. The first one show rather extensive variation; in fact the performance shows the influence of "Over the Waves" in its second section. But the chief hallmarks of "Wednesday Night" are still recognizable: there are long notes at the beginning, the second a half step lower than the first, and these are followed by a swift downward movement. This is the "Tennessee Waltz" (no relation to the modern piece by that name) as recorded in the late 1920's by Paul Warmack and his Gully Jumpers. Example #4--Victor V-40067

Another recorded variant raises even more interesting questions. The tune, as you will hear, is quite similar to the one we have just been listening to, but listen here to the harmonies, especially in the second line: Example #5--Columbia 15189-D7.

In this variant, the harmony moves to the dominant at the beginning of the second line, rather than at the end; the melody is transposed up one tone to "fit." At first hearing, this may seem trivial; but there is some evidence that the folk consider the two versions as two different tunes. Certainly the Leake County Revelers did, for they had a different name ("Good Night Waltz") for this version, which appeared on the reverse side of their record of "Wednesday Night Waltz." Further inquiry shows that fiddlers almost invariably keep the two versions distinct.

The usual methods of classifying folk tunes--incipits, contours, emphasized and neglected pitches, and so on--are dependent on melody alone. And when we are studying music which is purely melodic, and not traditionally performed with harmony (such as Child ballads) we should certainly stick to these methods. But in the country waltz we are dealing with an essentially harmonic form. We see this both historically and empirically: first by the historical connection of the country waltz with the obviously harmonic waltzes of Europe, and secondly by the inevitable presence in country waltz performances of a harmonic support (usually a guitar or banjo) behind the melodic fiddle lead. There is no reason why we should not begin our analyses of country waltzes in the same way that the analyst of art music begins his analyses--with the harmony. Harmonic schemes are much more easily and precisely described than melodies, and can be assigned to groups with much less ambiguity than can melodies. We have here the potentialities for a very quick and foolproof method of rough sorting, which should be applicable to all forms of folk music in which the harmony is essential and length is uniform; these qualifications take in virtually all of American hillbilly and popular music, plus many of its older instrumental tunes. And if we can judge by the Leake County Revelers, the harmonic method represents not only a fast way of classifying tunes, but a way that agrees (at least subconsciously) with the folk attitude toward them.

--Barret E. Hansen
Los Angeles, California

MATERIALS TOWARD A STUDY OF EARLY COUNTRY MUSIC ON RADIO
 III. FRESNO, CALIFORNIA

In this series of articles we present unanalyzed raw data which can be used to reconstruct the early history of country music on various radio stations throughout the United States. Following are accounts and articles taken from the Fresno Bee between October 22 and December 31, 1926. This material was compiled by Anne Cohen of Los Angeles.

In 1926 the Fresno Bee's radio station, KMJ, broadcast two hours per day, three days per week. On Monday, Wednesday, and Friday evenings Fresno citizens could hear music and news from 7:30 to 9:30. The entertainment section of the Bee usually listed the evening's program and often added an article advertising the performers. On Tuesdays, Thursdays, and Saturdays the paper would run articles telling readers how good the Monday, Wednesday, and Friday performances had been. Two sample evening programs are given below, the first for Friday, October 29, and the second for Friday, November 12:

7:30 to 8 p.m.: The Crockett Cowboy singers, John and Al. Fred Satterlee, the singing fireman. The Hawaiian Trio, Al Nelson, Melvin Goodenough and Kenneth Jarnagin. Classical duets by Holger Dau, violinist and Lella Walker, pianist.

7:30 to 9:30 p.m.: John Boyd, classical pianist; Ione Anthony and Louise Elvin, The State College Duet; Claire DuBois, University of California pianist; Hazel Ramp, saxophonist; Grace Osborn Wharton, Fresno composer; Alyce Tipton, pianist; John Crockett, the cowboy singer; Sun Garden Trio, comprising Nick Carter, J. Herman Kennedy, and Henry Collins.

The excerpts that follow below consist only of those portions of the listings which refer to the Crockett Family of Fresno, which was the only group performing country music over that station during the period examined.

Johnny Crockett first appeared over the air on Friday, October 22. The following Friday, October 29, he was joined by his brother Clarence and by Dad Crockett. (Although Johnny and his brother Al were listed to appear on October 29, the newspaper's article of the following day indicates that the performers

were Johnny, another brother, Clarence, and Dad Crockett.) Johnny, with or without other members of the family, appeared almost every Friday evening throughout the rest of the year.

- Oct. 22, Friday "7:30-9:30p.m. . . John Crockett, character songs . ."
- Oct. 29, Friday " . . . The Crockett Cowboy singers, John and Al."
- Oct. 30, Saturday An article about Friday's program. Under the subtitle Western Music, the article continues with: "Dad Crockett and his 5-stringed banjo, John & Clarence Crockett, all of Fowler, were on the air with numerous old-time songs & novelty numbers. They specialize in western ballads & will be glad to sing any song treasured in family scrapbooks if it will be forwarded to the Bee radio dep't.
"The Radio Bee with world, nation, state, and city news concluded the program."
- Nov. 5, Friday " . . John and Clarence Crockett of Fowler, the cowboy singers, in songs of the old West . . ."
- Nov. 6, Saturday A long article titled Bee Broadcasters offer Features on Air Concert. Under subhead Cowboy Balladist on Air, the sixth paragraph reads: "John Crockett, cowboy balladist, was back on the air with his usual grist of old-time numbers and received numerous requests for others. Valley fans who may have old-time ballads hidden away in scrap books and would like to hear them on the air are requested to send them to The Bee radio department and they will be turned over to the singer. Clarence Crockett and Herbert Wilson also assisted."
- Nov. 12, Friday " . . John Crockett, the cowboy singer . ."
- Nov. 13, Saturday Article titled Feature Music Marks Concert by Bee Artists. Relevant portion of article reads: " . . John Crockett, cowboy singer of Fowler, was

in good voice with a new collection of old-time songs. Radio fans are requested to send words of old ballads they wish to hear."

- Nov. 19, Friday " . . John Crockett of Fowler, cowboy balladist, in old-time songs."
- Dec. 3, Friday " . . John Crockett, cowboy ballad singer . ."
- Dec. 4, Saturday Article titled Popular Music by Bee Air Artists Entertains Fans. Relevant portion of article as follows:
 " . . John and Albert Crockett, cowboy balladists from Fowler, presented one of their old-time ballad programs which brought in 50 requests.
 "These singers are especially anxious to secure the words to old & forgotten songs and many radio fans have already helped them out in securing songs which were popular 50 years ago.
- Dec. 10, Friday "Crockett brothers in old-time ballads . . "
- Dec. 11, Saturday Article headlined Popular Concert by Bee Artists Entertains Fans. Relevant portion of article reads: "The Crockett brothers of Fresno, radio favorites, were on the air again with a list of request numbers featuring old-time ballads. Eleanor /sic. Her name is Elnora/ Crockett, six-year-old sister, proved her musical ability by broadcasting a cheerful little song which registered well."
- Dec. 17, Friday "9:00-9:30: The Crockett Boys of Fowler in old-time ballads and western songs."
- Dec. 31, Friday "The Crockett Brothers in old-time ballads." An article advertising this program has the following reference to Crockett: "John Crockett the western ballad singer from Fowler and other members of his musical family will be back on the air with new songs."

TAPESCRIPIT
INTERVIEW WITH DWIGHT BUTCHER (T7-184)

These tapescripts, drawn from tapes in the JEMF archives, are resumés of interviews of artists and other people associated with the commercial recording industry. They are reasonably complete but not verbatim transcriptions, preferably made by the interviewer. To avoid possible embarrassment, we occasionally omit remarks from these published accounts, though the full tape interview will be made available to researchers for a fee covering costs. We hope other researchers will send us copies of interviews they have conducted for deposit in the JEMF archives, and we would appreciate transcripts on the model of the following if possible.

Readers should be aware that these tapescripts, like the occasional notes and other archive materials reprinted in the Quarterly, are to be regarded as raw data and not the finished product of careful research. The tapescript does not correct, reorganize or rework the data on tape and therefore serves as an accurate sequential index to the interview. We will appreciate any documented corrections or further data that readers can provide regarding tapescript interviews.

* * * * *

Dwight Butcher was located in October, 1967, by Bob Pinson. Pinson makes it a practice to see copies of new records that come in to his local country station, through an arrangement with their record librarian. Recently there was a release on the SAND label by a Dwight Butcher. Pinson checked out the address of SAND in the Billboard Directory and wrote to them. They in turn called Butcher and Butcher wrote Pinson and indicated that he was the same man who recorded back in the '30's.

The interview from which the tapescript is taken was made by Gene Earle at his home on November 5, 1967. The tape was sent to Bob Pinson, who made the tapescript. The tapescript was sent to Dwight Butcher for additions and corrections, which are noted in parentheses in the tapescript, and in the concluding paragraph.

* * * * *

Dwight Butcher was born on August 6, 1911, in Oakdale, Tennessee, some 50 miles northeast of Knoxville, Tennessee, in the Cumberland Mountains near the Kentucky line. His father,

Grover Cleveland Butcher, worked for Southern Railroad, and died at an early age. Dwight was about eight years old at the time. After his father's death, he lived with a grandmother on a farm outside Oakdale. Dwight's mother was 82 years of age at the time of this interview. Her maiden name was Gertrude Triplett.

Dwight graduated from high school in Tennessee. At the age of 15 or 16 he gained his first radio experience on station WNOX in Knoxville. He had done some medicine show work prior to that.

Some members of his family were musically inclined. His aunts, i.e., the daughters of his grandmother on the farm, played the organ. Several boyhood friends in the vicinity played the guitar. This influenced him a great deal. His first guitar was ordered from Sears-Roebuck. He earned the money for it by skinning 'possum hides. At the time, he recalls singing such songs as "Birmingham Jail," "Buffalo Gals," etc. "Tennessee Waltz" was played on the fiddle. Many musicians lived in the region, including one Rudolph Rupi who later performed on WLS in Chicago. Dwight can also play the fiddle and bass fiddle to some extent.

Dwight arbitrarily decided to go to New York City with hopes of furthering himself in the music field, recognizing that there were many musicians and recording companies there. Shortly after arriving, he auditioned for Crown Record Company. He had awareness of some Crown recording artists, so he contacted Crown and requested an audition and it was granted. Crown's general manager, whose name he can't recall (the name was Schubert), asked him to come back and record. He recorded a day or two later and was paid at that time for the recordings. The year was about 1932.

Shortly after the Crown session, Dwight auditioned for R. S. Peer of Southern Music Company. Peer sent him to Victor to audition for Eli Oberstein. Oberstein noted Dwight's similarity to Jimmie Rodgers and made a decision to record him. Jimmie Rodgers was quite ill at the time and Dwight was viewed as a potential replacement in the event of Jimmie's death. R. S. Peer was managing Jimmie Rodgers and Dwight simultaneously. Dwight had placed about 15 songs with Southern Music. Peer indicated he would get Jimmie to record some of them. Jimmie came to New York to record and chose four or five of Dwight's songs. One was "Old Love Letters (Bring Memories of You," which he had co-authored with Lou Herscher. Another was "Sunset Time in Sunny Tennessee." Jimmie never recorded the latter one due to his death.

Dwight met Jimmie Rodgers at Southern Music Company. Jimmie then invited him to his room at the Taft Hotel for purposes of rehearsing the four or five of Dwight's songs he had planned to record. Jimmie had a lady nurse with him at the time. Jimmie lay on a bed, but propped up with a pillow, and rehearsed the songs with Dwight. Jimmie proceeded to record at Victor and

Dwight did not see him for a couple of days. Dwight went to Southern Music's office on a Wednesday morning and found it closed. Dorothy Morrison, a desk clerk, informed him at that time that Jimmie had died during the night. Dwight rehearsed the songs with Jimmie on several different occasions.

Shortly after Jimmie Rodgers' death, Dwight co-wrote with Lou Herscher the song "When Jimmie Rodgers Said Goodbye." The song was placed with Jerry Vogel of (F. B. Haviland) Music Co., who arranged for Gene Autry to record it. The record sold well and royalties were paid.

R. S. Peer kept Dwight under contract for songwriting and recording purposes. He was paid weekly by Southern Music. Peer notified him of a new company, Decca Records, and that Decca wished to record him. He recalls recording six or eight songs with two sessions involved. Decca paid him a flat fee at the time for the recordings.

In New York City, Dwight was a member of Ray Whitley's Range Ramblers on radio station WMCA. Ray and Dwight worked for 14 weeks at the Stork Club for Sherman Billingsley. Dwight spent some four and a half years in New York.

Making records became less profitable about this time, so Dwight went to Philadelphia and began concentrating on a radio career (working for stations NBC and WKY) and on radio station WCAU. A man in Chicago by the name of O'Neal hired Dwight for Drug Trade Products and subsequently sent him and his group to Rochester, New York, where they performed for about 13 weeks. Next, they journeyed to Des Moines, Iowa. From Des Moines, they went to Kansas City and were signed by Arthur B. Church to perform on the Brush Creek Follies on station KMBC. This was in 1938 or 1939.

Dwight left Kansas City and was hired by John Lair of radio station WLW in Cincinnati, Ohio. He worked for Lair at Renfro Valley, Kentucky. Later, Lair started a similar program on WSB in Atlanta, Georgia and Lair sent him there to act as emcee and to sing. After working for Lair in Atlanta for about a year, he quit and went to another station, taking some musicians with him. He hired Riley Puckett as a member of his new group. Riley was quite temperamental and would work for you only if he liked you. This was in 1938 or 1939. He would occasionally hire Gid Tanner to work certain shows in theaters, etc.

While in Atlanta, Dwight accepted an offer from radio station WBAP in Fort Worth, Texas. He took over the time slot vacated by the Light Crust Doughboys band, which had broken up. He was sponsored by Bewley Mills for a noontime show. He also had an Early Birds Show at 6 a.m., which was followed by Ernest Tubb at 7 a.m. Ernest would often work show dates with Dwight's troupe.

A few years later, he came to California at the request of Pete Canova, Judy's brother. Judy had recorded some of Dwight's songs and performed them on her network radio show. Pete died of a heart attack about one year after Dwight's arrival.

Dwight signed to act in a play at the Belasco Theater titled "Maid in the Ozarks." This lasted about three years. He played the leading role of Temple Calhoun. He then entered another business apart from the entertainment field.

In July, 1967, Dwight had another record release. The two songs on the single were "Jack in the Box" and "Look Straight Ahead." He decided to get back in the music business after having written a few songs. He contacted a fiddle player friend, Harold Hensley, and also Hal Sothern. He decided to record four songs. The masters were sold to Sand Records, which released the two named titles. The songs were published by Melrose Music, operated by Edwin H. Morris.

/More recollections of the Stork Club booking./

Riley Puckett was a great person and good-natured despite his blindness. He was blind since birth. Riley could sing very loud. He would sit on a chair on the stage and no microphone would be necessary. Riley was married and lived near Atlanta, Georgia. Dwight can't recall if Riley fathered any children, but doesn't believe he did. Dwight is unaware of the recording artist Holland Puckett. Riley used a thumb pick to achieve the heavy bass runs.

The Pine Ridge Boys worked with Dwight in Atlanta. Their names were Doug Spivey and Marvin Taylor. Their recording of "You Are My Sunshine" sold well. Pop Eckler was also in Atlanta at that time. Most country music performers on radio in Atlanta at that time could readily book themselves into theaters, performing on stage between films. Theaters were packed as a result. Performers would play on a 60/40 or 70/30 percentage basis. Theater owners would pay all advertising costs. Performers would be paid following the show.

Hank Penny was also in Atlanta at that time. Dwight can't recall seeing any of the colored blues singers around Atlanta.

Dwight met Hugh Cross in Knoxville at station WNOX in the late 20's. Cross also had a program on WNOX. Cross worked for station WLW in Cincinnati at the same time Dwight worked for Lair in Renfro Valley. Cross later resided in California.

Dwight last saw Ralph Peer at Peer's California home shortly before he died. This was at a time when many of Dwight's songs were coming up for copyright renewal. All of his songs have been renewed through Southern Music Company, although some were originally published by other firms. He recalls Peer having a hobby of raising camellias at the time of his last visit.

General conversation in connection with some of Dwight's memorabilia which he had brought with him at the time of the interview. Following are highlights of this conversation.7

Lou Herscher resides in Beverly Hills. Lou wrote many popular songs. He is a charter member of ASCAP. He has written scores for 60 or more motion pictures.

The Dwight Butcher Trio on stations WMCA and WNEW in New York City consisted of Dwight Butcher, Hank Warner, and a fiddler known as Cliff. Dwight can't recall Cliff's last name.

After having recorded for Victor, Dwight performed on many stations in New York City. He recalls that Victor's A & R director, Eli Oberstein, was related to Nat Shilkret, the orchestra leader and performer on the NBC station in New York City. Dwight was invited one Thanksgiving Day to sing "The Man That Rode the Mule Around the World" on this NBC station with the accompaniment of Shilkret's Orchestra, which he proceeded to do.

Dwight was once known as Santa Fe Slim on radio station WMBC in Kansas City. A contest among listeners selected this nickname.

Dwight served as emcee of the Chuck Wagon Gang's noontime radio program while in Fort Worth. He also would recite a religious poem on each program and sing a song. There also was a similar show at 10 a.m. each Sunday.

Dwight met the Allen Brothers in New York City when they came up to record. He doesn't know if they are still living. He recalls that they were quite young at the time.

Sheet music copies of "When Jimmie Rodgers Said Goodbye" were mailed to radio stations and newspapers. Some responded that they had been unaware of Rodgers' death prior to receiving the copy of the song.

Dwight's contractual agreement with R. S. Peer, dated February 7, 1933, covered, among other things, the securing of recording contracts for Dwight with any record company except for Crown Record Company. Dwight had already recorded for Crown prior to this date.

Dwight sold three songs outright to the producer of Tex Ritter's movies for use in Ritter films. Songs were: "Dust on my Saddle," "Little Ranch in Utah," and "In an Old Covered Wagon." Agreement was accepted by Boots and Saddles Pictures Corporation and signed by Edward Finney, President.

Dwight wrote "Little Prairie Town," which was recorded by Jesse Rodgers. Dwight's full name is Dwight Butcher. He has no middle name. He recorded as Slim Oakdale on Crown. This

was an idea of Jerry Vogel. Dwight was from Oakdale, Tennessee, hence the name of Slim Oakdale.

--Tapescript by Bob Pinson

/After reading the above tapescript, Dwight Butcher added the following information./

Pseudonyms under which Dwight recorded include: Slim Oakdale Butcher; Slim Oakdale Trio (Roy Smeck, Wizard of the Strings, played accompaniment); Hank Hall; Joe Smith (The Colorado Cowboy).

Dwight came out of musical retirement last August and journeyed to Fort Worth, Texas, to record an LP album for Bluebonnet Records. The album contains twelve of the original songs Dwight wrote and recorded in the early days. The album is called JOURNEY IN COUNTRY SONG, and Hugh Cherry wrote the liner notes. The album contains the first Bonnie & Clyde song, originally recorded on May 24, 1934, on the Victor label, by Dwight.

Dwight keeps active in the music business with his Certified Songs Publishing Co., a company he recently organized. He lives in southern California and at this writing is in good health.

* * * * *

WORKS IN PROGRESS

A first biography of Vernon Dalhart (1883-1948) is being written by WALTER HADEN, Assistant Professor of English at the University of Tennessee at Martin. The writer hopes to show the late recording artist's contributions to the classical, popular, and country music of the mid-'teens through the early nineteen thirties as well as to cite evidence of Dalhart's long-lasting influence upon country music.

Professor Haden welcomes correspondence and interviews with students and fans of Vernon Dalhart.

RECREATION HALL
IN CITY PARK
STEPHENVILLE, TEXAS

THURSDAY, DEC. 11th

8:00 P. M.

STARS of STAGE, SCREEN, RADIO

IN PERSON

DWIGHT BUTCHER'S

WBAP - KGKO

RADIO JAMBOREE

FEATURING

THE CHUCK WAGON GANG

CEDAR RIDGE BOYS

ERNEST TUBB (Recording Artist)

CECIL BROWER

FAY SMITH

CARTER QUARTETTE

RED WOODWARD

DWIGHT BUTCHER

AND OTHERS

Admission ADULTS: - - 40c, Tax 4c
CHILDREN: - 20c, Tax 2c

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DWIGHT BUTCHER DISCOGRAPHY

The following is an exploratory discography of recordings made by Dwight Butcher prior to 1968. The material was compiled by Gene Earle with the helpful cooperation of Brad McCuen of RCA, Milt Gabler of Decca, Will Roy Hearne, Bob Pinson, and Dwight Butcher.

The format is as follows: The first column lists master number followed by a dash, followed by issued take numbers (where known--a number in parentheses indicates the highest known recorded take number, if greater than 1); the second column lists title, composer, publisher, and accompaniment; the third column lists release numbers and name or pseudonym listed on record label. Following the chronological listing is a cross-index arranged by label and release number, giving master numbers used for each release.

Although we have striven for completeness, it is possible there have been some oversights, particularly in the areas of foreign releases and in releases on various labels of Crown material. We welcome additions and corrections from readers.

Abbreviations used in this discography are as follows:

Labels

Bb-----Bluebird
 Ch-----Champion
 Cont----Continental
 Cr-----Crown
 MeC-----Canadian Melotone
 Pana----Panachord (English)
 RZ-----Regal-Zonophone
 (Australian)
 Var-----Varsity
 Vi-----Victor

Pseudonyms

SB-----Slim Butcher
 HH-----Hank Hall
 JS-----Joe Smith
 SO-----"Slim" Oakdale
 ST-----Slim Tex
 TS-----Tex Slim

Other

Cp-----Composed
 Cy-----Copyrighted
 Publ-----Published
 w-----with
 Gtr-----Guitar
 Stl-----Steel
 Hca-----Harmonica
 NCC-----No composer credit

Victor. New York City, January 9, 1933. Studio No. 2 (24th Street)
 DB, Guitar and Vocals, Bob Miller, Piano.

BS-96-74776- (2) THE LONESOME COWBOY Vi 23772 - DB
 Cp. Publ. and Cy. by Bob Miller, 1933.

BS-96-74777-1	A NEW DAY IS COMIN' MIGHTY SOON Cp. B. Miller, J. Erichson Publ. & Cy., De Sylva, Brown, & Henderson, 1933	Vi 23794 - DB
BS-96-74778-1	SWEET OLD LADY Cp. Publ. & Cy., Bob Miller, 1933	Vi 23810 - DB
BS-96-74779-1	BY A LITTLE BAYOU Words-Lou Klein, Music-B. Miller Cy. & Publ. Mills Music, Inc. 1932	Vi 23794 - DB
BS-96-74780-1	I AM A FUGITIVE FROM THE CHAIN GANG Cp. Al Lewis & Al Sherman Publ. & Cy. by Irving Berlin, Inc. 1933	Unissued
BS-96-74781-1	FRIVOLOUS 'FRISCO FAN (w. Yodel, Guitar acc. only) Cp. B. Miller - Carl Field Publ. & Cy. B. Miller, 1933	Vi 23772 - DB Bb B5012 - HH

Crown Record Company. New York City, February, 1933.

C-1917	LONESOME ROAD BLUES (NCC), w. Yodel, Gtr., Hca by DB	Cr 3433 - SO Var 5126 ST Cont C-3013 ST
C-1918	MYSTERY OF OLD NUMBER FIVE (Rodgers) w. yodel, gtr. acc.	Cr 3433 - SO Var 5126 - ST

Crown Record Company. New York City, c. March, 1933.

C-1983	MOTHER THE QUEEN OF MY HEART (Bryant-Rodgers) w. Yodel, gtr., Stl. Gtr. by Roy Smeck	Cr 3476 - SO Var 5019 - SB
C-1984 (Note 1)	NO HARD TIMES, w. yodel (NCC) 2 gtrs., 2nd gtr. by Roy Smeck	Cr 3461 - SO Var 5028 - SB
C-1985	ROLL ALONG KENTUCKY MOON (Halley), w. yodel, gtr., Stl. gtr. by Roy Smeck	Cr 3476 - SO Var 5019 - SB
C-1986 (Note 1)	NOBODY KNOWS BUT ME (McWilliams-Rodgers) w. yodel, gtr., stl. gtr. by Roy Smeck	Cr 3461 - SO Var 5028 - SB

Note 1. These matrix numbers were interchanged on the label of Var 5028. It is assumed that the impression in the wax is correct.

Victor. New York City, April 14, 1933. Studio No. 1 (24th Street)
 Vocal with yodel & gtr. acc. by DB. 2nd gtr. by Dick Thomas.
 Eli Oberstein supervised session.

BS-100-76003-1 O MAMA WHY DIDN'T I LISTEN TO YOU Vi 23802 - DB
 Cp., D. Butcher. Publ. & cy.,
 Southern Music Co.

BS-100-76004-1 THE MAN THAT RODE A MULE AROUND THE WORLD Vi 23819 - DB
 Cp. D. Butcher, Publ. & cy.,
 Southern Music Co.

BS-100-76005-?(2) MY RAMBLING DAYS ARE OVER Vi 23826 - DB
 Cp., D. Butcher, Publ. & cy.,
 Southern Music Co.

BS-100-76006-1 PISTOL PETE Vi 23819 - DB
 Cp., D. Butcher. Publ. & cy.,
 Southern Music Co.

BS-100-76007-1 I GOT A FREIGHT TRAIN ON MY MIND Vi 23826 - DB
 Cp., D. Butcher, Publ. & cy.,
 Southern Music Co.

BS-100-76008-1(2) ALARM CLOCK BLUES Vi 23802 - DB
 Cp., D. Butcher, Publ. & cy.,
 Southern Music Co.

Crown Record Company. New York City, c. June, 1933.

C-2088 PEACH PICKIN' TIME IN GEORGIA Var 5099 - TS
 (NCC) w. yodel, gtr., stl. gtr.
 by Prince Wong

C-2089 PRAIRIE LULLABY Var 5004 - TS
 (NCC) w. yodel, gtr., stl. gtr.
 by Prince Wong, chimes by
 Schubert (A & R)

C-2090 COWBOY'S HEAVEN Cr 3503 - SO
 (Autry-Marvin) (NCC on Var) Var 5004 - SB
 w. yodel, gtr., stl. gtr. by
 Prince Wong, chimes by Schubert
 (A&R)

? WHEN JIMMIE RODGERS SAID GOODBYE Cr 3516 - SO Trio
 (DB-Lou Herscher) duet vocal with
 Lou Hersher

C-2091 through C-2099. Last item plus lunch break?

C-2100 WHEN IT'S SUNSET TIME IN Cr 3516 - SO
 TENNESSEE Var 5099 - TS
 (NCC) duet vocal w. Lou Cont C-3011 - TS
 Hersher; yodel & gtr. by
 DB; fiddle by Prince Wong

Victor. New York City, May 28, 1934. Studio No. 2, Bluebird
session with pseudonym Joe Smith (The Colorado Cowboy). Eli
Oberstein supervised session. Violin acc. by Pete Canova
(Judy Canova's brother).

BS-86-82554-1 WHEN THE SUN HIDES AWAY FOR Bb B5651 - JS
 THE DAY
 Cp. Billie Warner & Billy Hill
 Publ. & cy., Shapiro, Bernstein
 & Co., 1934

BS-86-82555-1 CLYDE BARROW AND BONNIE PARKER Bb B5521 - JS
 Cp. Joe Hoover; publ. & cy.,
 Joe Davis, Inc. 1934

BS-100-82556 JOHN DILLINGER Bb B5522 - JS
 Cp. Joe Hoover; publ. & cy.,
 Joe Davis, Inc. 1934

BS-86-82557-1 KIDNAPPING IS A TERRIBLE CRIME Bb B5522 - JS
 Cp. Joe Hoover; publ. & cy.,
 Joe Davis, Inc. 1934. w. yodel

BS-86-82558-1 PINING FOR THE PINES IN Bb B5530 - JS
 CAROLIN' RZ G22366 - JS
 Cp. Dwight Butcher; publ. &
 cy., Southern Music 1934. w. yodel

BS-86-82559-1 THE WYOMING TRAIL Bb B5530 - JS
 w. yodel. Cp. Dwight RZ G22366 - JS
 Butcher; publ. & cy., Joe
 Davis, Inc. 1934

BS-96-82560-1 YOUNG MAN, YOU'D BETTER Bb B5521 - JS
 TAKE CARE
 Cp. Joe Hoover; publ. & cy.,
 Joe Davis, Inc. 1934

BS-96-82561-1 THAT SILVER HAired MOTHER Bb B5651 - JS
 Cp. Hampton Fox & Asher
 Sizemore; publ. & cy., Asher
 Sizemore, 1934

Decca Record Company. New York City, October 4, 1934. gtr. acc., DB.

38792 SING ME A MELODY OF THE MOUNTAINS Unissued

38793	DOWN IN THE LONE STAR STATE (Butcher) w. yodel	Pana 25647 - DB
38795	I'M LONESOME FOR THE LONE RANGE (Butcher) w. yodel	Pana 25647 - DB
38795	AIN'T NO TELLIN'	Unissued

Decca Record Company. Chicago, Illinois, February 20, 1936. Gtr.
acc. by DB, fiddle acc. by Pete Canova(?)

CH 60528	I'M A BROKEN HEARTED COWBOY (Dwight Butcher)	Ch 45187 - DB MeC 45187 - DB
CH 60529	DON'T LET YOUR MOTHER KNOW (THE WAY I'M TO GO)	Unissued
CH 60530	I LEFT MY HEART IN OLD KENTUCKY	Unissued
CH 60531	ROLL ALONG PRAIRIE MOON (Ted Fio Rito-Harry MacPherson- Albert Von Tilzer)	Ch 45187 - DB MeC 45187

Cross-Index by Release Numbers

Bluebird (Bb)

B5012 BS-96-74781 as Hank Hall/BOB PALMER (Bob Miller)
 B5521 BS-86-82555/BS-96-82560 JS
 B5522 BS-100-82556/BS-86-82557 JS
 B5530 BS-86-82558/BS-86-82559 JS
 B5651 BS-86-82554/BS-96-82561 JS

Champion (Ch) and Canadian Melotone (MeC)

45187 CH 60528/CH 60531

Continental (Cont)

C-3011 C-2100, TS/JOHNNY MARVIN
 C-3013 C-1917, ST/COWBOY RODGERS (Frankie Marvin)

Crown (Cr)

3433 C-1917/C-1918, SO, Rel. 2/33
 3461 C-1984/C-1986, SO, Rel. 4/33
 3476 C-1983/C-1985, SO, Rel. 5/33
 3503 C-2090/BOB KAKLEY (Bob Miller), SO, Rel. 7/33
 3516 ? /C-2100, SO, Rel. 8/33

Panachord (Pana)

25647 38793/38794

Regal-Zonophone (RZ)

G22366 BS-86-82558/BS-86-82559

Varsity (Var)

5004 C-2089/C-2090 SB
 5019 C-1983/C-1985 SB
 5028 C-1984/C-1986 TS
 5099 C-2088/C-2100 TS
 5126 C-1917/C-1918 ST

Victor (Vi)

23772 BS-96-74776/BS-96-74781 DB
 23794 BS-96-74777/BS-96-74779
 23802 BS-100-76003/BS-100-76008
 23810 BS-96-74778/GENE AUTRY
 23819 BS-100-76004/BS-100-76006
 23826 BS-100-76005/BS-100-76007

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JEMF BOARD OF DIRECTORS HOLDS MEETING

On Saturday, January 11, 1969, the JEMF Board of Directors met to act upon the recommendations made to them by the JEMF Advisors. It was unanimously agreed to make the Executive Secretary, the Editor of the JEMF Quarterly, and the Executive Vice President of the Friends of the JEMF ex officio members of the JEMF Advisors.

Ed Kahn resigned from his office as JEMF Advisor (he still retains his post as JEMF Treasurer and Executive Secretary). The Advisor's position left vacant by Kahn's resignation was filled by electing Thurston Moore. (The position left vacant by the death of Steve Sholes was filled by the election of Wesley Rose at the Board of Directors' meeting on July 23, 1968.)

COMMERCIAL MUSIC GRAPHICS: EIGHT

Long before the sound recording industry issued sacred songs on wax cylinders and single-faced discs, the printing of religious music in hymnals, harps, and choristers as well as on sheet music was a highly profitable enterprise in the United States. The story of sacred music publication is but one facet of the general development of printing in America which, interestingly, dates from the New England Bay Psalm Book in 1640. Fortunately, Louis Benson, George Pullen Jackson, Don Yoder, and other scholars have written excellent books on religious music with careful attention to its published forms. Unfortunately, we lack comparable studies on religious recordings.

A history of such material in the United States might well begin with the Berliner disc by George Graham and Billy Golden, "Virginia Camp Meeting." It was released in 1897 and was followed in the early twentieth century by many popular records of Moody and Sankey gospel songs issued by Victor, Columbia, Edison, and other firms of the day. Not until 1922 did a southern white singer attempt to record religious numbers for specific sale to southern rural and rural-derived audiences. In that year James D. Vaughan, a Nazarene preacher and music publisher from Lawrenceburg, Tennessee, offered gospel quartet selections on a personal label, VAUGHAN (actually custom pressed for him by Gennett at Richmond, Indiana).

There are some parallels between James Vaughan's role and that of the better-known pioneers of country music such as Fiddlin' John Carson, Eck Robertson, Uncle Dave Macon, and Gid Tanner. However, we know very little of Vaughan's turn from "normal" publication to sound recordings. The earliest graphic document known to me which marks the close link between the publication of religious music and the opening of the radio-phonograph media to country (old-time, folk, hillbilly, etc.) music is the pamphlet, the cover of which is reproduced here. (Booklet or song folio are alternate descriptive terms for such items.)

Christian Love Songs was registered in the Library of Congress Copyright Office on October 10, 1924, by Polk C. Brockman, the young entrepreneur who had played a key role in Okeh's 1923 expedition to Atlanta (noted in the first installment of "Commercial Music Graphics"). The twelve-page pamphlet, 7 x 10½" in size, included the following songs: "The Silver Lining," "No Body Cares," "Jesus Is Coming Back Again," "Sing It and Tell It," "Farewell," "Sail On," "I Got Mine," "Make Jesus Your Choice," "Milk and Honey," "Shout and Shine For Jesus." The first piece was "Dedicated to the Unseen Circle of WSB," the Atlanta Journal's powerful radio station which had boasted in its opening years that it covered Dixie like the dew. Brockman published this 35¢ booklet for potential sale to the Reverend Andrew Jenkins' loyal radio audience as well as to his then-new record buyers.

CHRISTIAN LOVE SONGS

BY

Rev. Andrew Jenkins
Atlanta's Blind Newsboy Evangelist



The Jenkins Family

PRICE 35¢

Published by
P. C. BROCKMAN
ATLANTA, GA.

Biographical information on "Atlanta's Blind Newsboy Evangelist" is available in articles by D. K. Wilgus, Judith McCulloh, and me that have been reprinted by the John Edwards Memorial Foundation. Here, I shall not elaborate on Jenkins' story beyond indicating that his life revolved around musical and religious activities. He played many instruments and was a prolific composer of journalistic ballads, such as "The Death of Floyd Collins," which entered folk tradition.

Jenkins was born on the outskirts of Atlanta in 1885 and never strayed far in region or values from native Protestantism. After he was widowed, a second marriage in 1919 brought him two musical daughters, Irene Spain and Mary Lee Eskew. On August 14, 1922, The Jenkins Family made its radio debut on WSB, performing hymns of Jenkins' composition along with such popular standards as "When You and I Were Young Maggie." The Journal radio reporter on the following day commented that, "the blind evangelist is a familiar figure to many Atlantans who buy their newspapers from him at his stand in front of the Transportation Building."

Radio, of course, made Jenkins and his daughters familiar to a wider audience. After Okeh established itself as the pioneer label in race and hillbilly recordings, it was natural that fiddle tunes, frolic pieces, blues, and ballads would be complemented by spirituals and gospel hymns. Accordingly, Polk Brockman arranged an Okeh recording session in Atlanta for the Jenkins Family, on August 29, 1924. The pertinent data for this session follow:

<u>Master Number</u>	<u>Title</u>	<u>Page in Pamphlet</u>	<u>Catalog Number</u>
8724	If I Could Hear My Mother Pray Again		40214
8725	Farewell	7	40248
8726	Church in Wildwood		40214
8727	I Got Mine	9	40247
8728	Silver Lining	2	40249
8729	Sail On	8	40249
8730	Nobody Cares	9	40248
8731	Make Jesus Your Choice	10	40247

It can be seen that six of Jenkins' personal compositions recorded in his first session were included in Christian Love Songs. It can be assumed that when the Jenkins Family's Okeh

records were released for public sale late in 1924 and early in 1925, the Family "plugged" the records and the pamphlet on the radio. The printed text itself did not include any record catalog numbers, probably because copy for the booklet was in type before Okeh had released any of the discs.

--Archie Green

* * * * *

REFERENCE WORKS ON AMERICAN POP MUSIC: ADDENDA AND ERRATA

(See JEMF Newsletter, #12, p. 149)

Nat Shapiro, author of POPULAR MUSIC: AN ANNOTATED INDEX OF AMERICAN POPULAR SONGS has called our attention to the following sentence in the introduction to his book (a propos of our comment that his criteria of selection are not given): ". . . it was the purpose of POPULAR MUSIC to document those musical works which (1) achieved a substantial degree of popular acceptance, (2) were exposed to the public in especially notable circumstances, or (3) were accepted and given important performances by influential musical and dramatic artists." He also noted that "Silver Haired Daddy" was listed (under the original title, "That Silver Haired Daddy of Mine"), contrary to our assertion.

Both the ASCAP Index and the BMI Index have changed considerably from the editions that were cited in the survey article (1942 and 1945, respectively). The 1963 ASCAP Index is in three volumes totalling approximately 2500 pages. It lists only those compositions in the ASCAP repertory which have appeared in the Society's survey of performances.

BMI's Index is now called the PERFORMINDEX. The 1964 edition lists those compositions of which performances were logged between January 1960 and April 1963. Also included are top seller hits as reported by the various trade publications. The first section lists alphabetically all the titles (over a half million) included, keying them to one of the following category sections: rhythm & blues; country; concert; film; instrumental; jazz; Latin American; popular; religious; theatre; or television music. For each title in one of these sections, the index lists composer, publisher, and all recordings (giving record label only).

FROM THE ARCHIVES: 1914 ATLANTA FIDDLE CONVENTION

On Wednesday morning, February 18, 1914, a group of fiddlers, most of them whiskered and some wearing high-topped boots, stood outside the Atlanta Auditorium awaiting an entrance. They had traveled from Fannin and Haversham Counties, two of the northern mountain counties of Georgia, to compete in the second annual convention of the Georgia Old Time Fiddlers Association. Among this group was John Carson, fiddling champion of Fannin County and a resident of Blue Ridge, Georgia, whose recordings ten years later served as the catalyst that began the country music business.

The Atlanta Fiddlers Convention was first established in the spring of 1913,¹ and is one of the earliest of such annual conventions. During the first few years that these tournaments were held, the number of contestants ranged from 25 to 75, nearly all of whom lived within an 80-mile radius of the Atlanta area. No divisional breakdown of the participants was set up, so all entrants competed in the same tournament. No minimum age requirements were placed on the contestants, as is common in most single division contests, and youth, generally an advantage in any public competition, was also an asset here. In 1915, a 12-year-old boy, with two years' experience on the violin, placed second in a field of 75 fiddlers, and in 1916 a girl of six took the second prize in a field of 50 fiddlers.

The conventions also featured special acts and songs provided by the contestants and by other visiting performers. Fiddling John Carson and Gid Tanner supplied entertainment regularly on these programs. Tom Corwin, known for his barnyard imitations over the WLS National Barn Dance radio programs in Chicago during the late 1920's, appeared as a volunteer entertainer from the Lyceum school at the 1913 convention. Other features on convention programs included straw-beating, the technique of hammering rapidly on the strings of the violin with two hardwood sticks in accompaniment to the fiddle, and clog and square dancing.

The Atlanta convention is of particular interest because of the perennial participation of many old-time artists who were later to enter the recording field, such as John Carson, Gid Tanner, Riley Puckett, A. A. Gray, and Clayton McMichen, who first competed at the age of 14.² John Carson, present at the first convention, evoked a popular following among the audience at that time as shown in the following statement from the Atlanta Journal:³

"John Carson, of Blue Ridge, was the favorite, and the audience did not hesitate to call for him--as 'Carson' or 'Blue Ridge'--when the evening grew informal. 'Fiddling John,' as he is known, is one of the state's prime artists with a bow, moreover he can sing. He was encored time and again."

An account of the second annual convention of the Association, held nightly from February 18 to 21, 1914, appeared in Musical America (19:20; March 21, 1914) and is reprinted below, by permission of High Fidelity/Musical America. The article is the first known to discuss either fiddle conventions or country musicians in a national periodical. Linton K. Starr, a journalist for the Atlanta Journal and a regular contributor to Musical America, wrote the account. As his normal news beat covered the classical music festivals around Atlanta, this article seems an incongruous subject for him.

Starr does not mention the role of Gid Tanner, whose performances received the praise of the Atlanta Journal:⁴

"Perhaps the greatest novelty of the evening was Gid Tanner, a husky youth with a tan face and shoes, roan hair, a mouth as flexible as a minstrel show coon's, and a voice which ranged from a high falsetto to a rambling bass. Mr. Tanner fiddled and sang 'Everybody Works But Father,' introducing under pressure of applause a series of parodies, introducing Decatur street types and the well known Judge Brayles, whose fame has penetrated to the wiregrass. His reception was so enthusiastic that it was with difficulty the performance was permitted to proceed."

Another interesting facet of the program, also omitted by Starr, was the performance of the Simp Phony Orchestra from Lickskillet,⁵ led by John Carson. The group was composed of two or three fiddles, a banjo, a huge bull fiddle, and a guitarist who doubled on triangle with his feet.

The lyric appearing in the Starr article, presumably droned by John Carson, has been transcribed in the style of the early Negro song collections, where the phoneme 'th' is always replaced by a 'd.' It is possible that Carson actually performed the song in this manner, but his recordings of minstrel material do not support this theory.

The account is more interesting for its contemporary view of country music than for its factual content. Many of the facts and details are inconsistent with those found in the daily Atlanta newspaper accounts, and appear to have been carelessly synthesized from various sources for purposes of color rather than for accuracy.

--Guthrie Meade

Notes

¹Many contradictory statements have been made in print concerning the antiquity of the Atlanta Fiddlers Convention. The date

March 21, 1914

MUSICAL AMERICA

Georgia's Unwritten Airs Played By Old "Fiddlers" for Atlanta Prizes

Untutored Players from Hill-sides and Marshes Perform Traditional Southern Melodies on Wire-Stringed Violins — Society Folk and Workers in Audiences "Shuffle Feet" to Contagious Strains—"Bald Mountain Caruso" and Treble-Singing Dog at Unique Convention

ATLANTA, Ga., March 16.—This is the story of the recent gathering of a hundred Georgia country musicians, who played on wire-stringed fiddles unwritten tunes that tradition only has kept alive for years. It lasted for a whole week in the city auditorium in Atlanta, on the stage where the Metropolitan Opera stars will sing next month. There were "fiddlers" from the Blue Ridge mountains and the South Georgia marshes—a more nondescript collection has never before been grouped together on a single stage in Atlanta.

It may have been the desire to hear "native" music, or the fact that many of Georgia's most prominent men spent joyous moments of their boyhood at country dances, but, anyway, at the opening night the front row was occupied by Col. William Lawson Peel, president of the Atlanta Music Festival Association and one of the South's leading bankers; Judge Richard Russell, of the Georgia Court of Appeals; James G. Woodward, mayor of Atlanta; Edwin Arthur Craft, Atlanta's municipal organist, and many other notables.

Audience of 5,000

From front row to back sat richly gowned society leaders, side by side with working folk in rough attire. The big auditorium was packed with 5,000 persons, and on the stage sat the most picturesque looking bunch of "fiddlers" imaginable.

The chairman signalled for silence. "The next, ladies and gentlemen," he said, "is 'Fiddlin' John Carson, of Blue Ridge, Georgia."

"Fiddlin'" John edged forward to the cane-bottomed chair in the center of the stage, sat down, crossed his legs and tucked his "fiddle" under his chin. He drew his bow across the catgut, and his

heel beat a *staccato* refrain on the floor as he coaxed out a familiar tune. The audience leaned forward. Droned "Fiddlin'" John:

"When I was playin' wid my brudder,
"Happy was I,
"Oh, take me to my kind old mudder,
"Dere let me live and die."

The audience began beating time to the refrain, and the Old Fiddlers' convention was well under way!

Suddenly "Fiddlin'" John swung into the strains of "Hop, Light, Ladies." Col. William Lawson Peel, musical expert, nudged Justice "Dick" Russell, of the Georgia Appellate Court, who sat next to him, and the two leaned forward. There was a soft shuffling of patent leather shoes on the floor, a little louder, louder still, and then—

"Swing your corners! Ladies change!" shouted Col. Peel, craning forward the better to watch the fiddler's bow. "All hands 'round!"

After that, joy reigned. Atlanta society folk shuffled their feet to the lilting strains of "Wild Hog in the Cane Brake" and cheered wildly when some unusually inspiring measure set the fiddlers to dancing. There was straw-beatin' and jig-steppin', singing and banjo-picking, and there was merriment from the first notes of "Cacklin' Hen" to the final strain of the good old Georgia tune, "Mullinax."

Old Tunes Relished

It was the same on the second night and the following evenings. "Red-Necked" Jim Lawson of Milton County "woke 'em up" with "Joe Clark," another "fiddler" played "Devil in the Wheat Patch" in an entrancing manner. Such tunes as "Old Zip Coon," "Billy in the Low Ground," "Katie Hill," "Soapsuds Over the Fence" and "Moonshiner Bob" fairly poured from the fiddles. And there was singing by Zeke Wardell, billed as the "Bald Mountain Caruso," a young mountaineer who turned out to be the

possessor of a tenor that amazed his hearers.

On the last night of all the prizes were to be awarded to the best of all "fiddlers." "Fiddlin'" John Carson started for the Auditorium in the early afternoon of that day, with many a pause to view the sights of the city. His beloved fiddle was tucked under his arm in a pillow slip, and at his heels, tugging at a bit of plow-line, trotted "Trail," the sorriest looking hound that ever bayed at the moon.

"No dogs allowed," said the janitor at the Auditorium, curtly.

"This ain't no common dawg," retorted "Fiddlin'" John, pulling "Trail" closer into view. "That there houn' is the best tribble singer in Gawgy. Ain't you, 'Trail'? Speak up, now."

"Mountain Kubelik" and His Dog

By this time the custodian of the building, who knew of "Fiddlin'" John's fame, had reached the door. He admitted the "fiddler" and his dog, and that night the mountain Kubelik played while old "Trail" sang. His song was the echo of a fox chase under a Georgia moon, then a memory of the biggest coon ever treed. As he warmed to his work his master's playing became gradually a mere *obbligato* to his solo.

When he paused "Fiddlin'" John laid down his violin as the audience cheered. The judges withdrew and "Fiddlin'"

John sang "Run, Nigger, Run, Patter-roll'll Ketch You," while they made up their decision.

"Fiddlin'" John then was declared the best of Georgia fiddlers, with "Shorty" Harper as next best, and the convention adjourned.

Georgia's own peculiar music floated back to the hills and lowlands for another year's tuning up preparatory to the next Old Fiddlers' convention, and the stage was swept for grand opera.

L. K. S.

1885 is supplied in Georgia: A Guide To Its Towns and Countryside (Athens, 1940), p. 127. In "The Fiddlin' Champion Receives His Crown," The Literary Digest (Dec. 6, 1924), p. 70, it was intimated that the contest was at least a quarter of a century old in 1924. The evidence for the 1913 genesis is from contemporary Atlanta newspaper reports for April 1-4, 1913.

²Atlanta Journal, Sunday, Feb. 7, 1915, Section L, p. 9. Clayton McMichael (sic), aged 14, Fulton County, Ga., received honorable mention.

³Atlanta Journal, Wednesday, April 2, 1913, p. 9.

⁴Atlanta Journal, Thursday, Feb. 19, 1914, p. 4.

⁵There are no towns listed under the name Lickskillet in the 1910 or present day atlases for the State of Georgia; apparently the town is either non-existent or without a post office. There are three towns named Lickskillet in Kentucky, only one having a post office. It is possible that Clayton McMichen's Lick the Skillet Boys and Tanner's Skillet Lickers derived their names from this group.



Our thanks to Joe Hickerson of the Library of Congress for bringing this item to our attention.

Photo at left is from the Musical America article reproduced on the preceding page. The material has been rearranged for typographical convenience.

"Snapshots" of Picturesque Figures of Old Fiddlers' Convention, Atlanta. Above, Some of the Contestants. Below, Left to Right, "Gid" Tanner, J. R. Bobo and "Deacon" Ludwig, of Cobb County, Chairman of the Convention

BOOK REVIEWS

Bluegrass Music, by Tōru Mitsui (Toyohashi, Japan: Traditional-Song society /Room 216, Kenkyukan Building, Aichi University, Toyohashi/, 1967. Price: ¥500.)

Even in light of the wealth of American country music available in Japan,¹ it is surprising that the first scholarly book devoted to bluegrass music should appear not in the United States but in Japan, not in English but in Japanese. It is perhaps even more surprising that the book represents a new departure for its author, whose previous work has been with the folksong traditions of the southern Appalachians and with the metrical analysis of English and Scottish popular ballads. Tōru Mitsui, currently a professor of English at Kanazawa University, is in his late twenties. The son of a teacher of English, he became interested in folk music through his studies in that language. Prior to his visit to the United States he built up an impressive library of books and recordings dealing with Anglo-American folksong traditions. From June, 1966, to January, 1967, he was a student at the Indiana University Folklore Institute. During this period he attended country music shows at Bill Monroe's Brown County Jamboree (in Bean Blossom, Indiana, about 25 miles from the University), the Beers Family Folk Festival in Fox Hollow, New York, and the Second Annual Bluegrass Festival in Roanoke, Virginia. He also visited the Folklore Center in New York City and the Archive of Folksong at the Library of Congress in Washington, D. C. As with his contemporaries in the United States, his involvement with the music is esthetic as well as scholarly, and he is proficient on the guitar, banjo, dulcimer and fiddle.

Mitsui writes that Bluegrass Music " . . . was written to stimulate the Japanese interests in bluegrass music . . . ; I hoped there would appear a few students of bluegrass music (not merely fans)." ² He drew his data from books, articles and records in his library, as well as his observations during his stay in the United States. Except for a few key words in English, the book is entirely in Japanese. The present writer expressed an interest in learning about the contents of the book, and in response Mr. Mitsui prepared the list presented below. It indicates the thoroughness of his approach and the extent of his sources. Page numbers are given in parentheses.

An introductory essay on bluegrass music (1-9)

Hillbilly Music

1. The word "bluegrass" (9-10)
2. What is hillbilly music? (10-12)
Hillbilly/Hillbilly music

3. Hillbilly music in the 1920's (12-40)
The invention of the record/ Early hillbilly recording performers/ The invention of the radio/ LP reproductions of early hillbilly records/ String bands/ Commercializations of traditional music--the hillbilly records/ Hillbilly music and traditional music
4. Hillbilly music after 1927 (41-55)
The Carter Family, Jimmie Rodgers, etc./ 1930's/ 1940's to the present/ The diffusion of hillbilly music in Japan/ Performers who kept relatively close to tradition in the 1930's/ The terms "mountain music" and "old-time music"/ The New Lost City Ramblers and Harry & Jeanie West as the main revivalists
5. The emergence of bluegrass (55-57)

Bluegrass Music

1. The characteristics which define bluegrass music (58-61)
2. The instruments and their roles in performance (61-74)
Banjo/ Mandolin/ Fiddle/ Guitar/ Bass/ Dobro/ Etc.
3. Singing style (74-76)
4. The characteristics of the tunes (77-79)
Melody, harmony, meter and tempo/ The structure of the tunes
5. The texts of the songs, and the repertoires (79-87)
The texts/ The stanzaic structure/ Repertoires of the performers/ The standard numbers
6. The bluegrass musicians (88-120)
Bill Monroe/ Earl Scruggs and Lester Flatt/ Don Reno/ The Stanley Brothers/ Other musicians and bands
7. The performing activities, the diffusion of bluegrass music, etc. (120-147)
Sources of income and sphere of activity/ Outdoor performances and performances in the barns/ Diffusion outside of the South/ The Annual Bluegrass Festival--a report on the 1966 Festival/ Diffusion in the foreign countries/ The academic interest in bluegrass music

Index, with original spellings of the names of the individuals and bands mentioned (148-159)

The paperbound book is well-printed on good paper, and includes a section of photographs taken by the author and by Ann Rosenberg. Copies (500 were printed) are still available from the publisher.

Notes

¹See Norman Cohen, "Country Music Reissues in Japan," Little Sandy Review, II:4 (1968), 6-10; Ed Kahn, "Folksongs On Records," Western Folklore, XXVII (1968), 224-228; Neil V. Rosenberg, "Nine Reasons for Getting Acquainted with a Japanese Bluegrass Fan," Bluegrass Unlimited, II:4 (October, 1967), 5-7.

²Letter from Toru Mitsui to author, February 18, 1969. The current Japanese bluegrass fanzine is the Bluegrass Music Fan Club Journal, available from Naoki Hirose, Haramachida 5-13-28, Machida-shi Tokyo 194, Japan.

--Neil V. Rosenberg
 Memorial University of
 Newfoundland
 St. Johns, Newfoundland

* * * * *

NEWS FROM THE FRIENDS OF THE JEMF

Ken Griffis, Executive Vice President of the Friends of the JEMF, is pleased to announce that Johnny Cash has agreed to serve as Honorary President of the Friends for 1969. Hugh Cherry, the outgoing President, will become a member of the Sponsors' Board. Other persons who have agreed to serve two-year terms as Sponsors are: Merle Haggard (country music artist), John Hartford (country music artist), Mike Lipskin (producer for RCA), Bill Malone (professor of history, specializing in country music), Bill Monroe (bluegrass artist), Donna Stoneman (country music artist), and Bill Ward (Station Manager, KBBQ).

John Smith of Des Moines, Iowa, has recently compiled a complete Johnny Cash discography (covering the period from 1955 to 1968). If there is sufficient interest, this work will be published in the JEMF Special Series.

KING 500 SERIES NUMERICAL
(Part 4)

Release No.	Master Nos.	Title	Artist
939	3101	I LOVE MY LITTLE YO-YO	Wayne Raney
	3099	I'VE DONE AND SOLD MY SOUL	
940	2984	I'M ON MY LAST GO-ROUND	Redd Stewart
	2916	I'LL NEVER LOVE NO ONE BUT YOU	
941	2996	RIDING ON THE OLD FERRIS WHEEL	Hank Penny
	2215	GUESS WHO TOOK YOUR PLACE	
942	3081	MY SADDEST MISTAKE (TOOK MY SON FROM ME)	Jimmie Osborne
	3098	NO BITTER TEARS	
943	3145	THE BLUES CAME POURING DOWN	Clyde Moody
	3144	SOME DAY YOU'LL REMEMBER	
944	3126	RATTLESNAKIN' DADDY	Hawkshaw Hawkins
	3123	I HATE MYSELF	
945	3148	LONESOME TRUCK DRIVER'S BLUES	Bob Newman
	3089	LEFTOVER HASH	
946	3107	EVERYBODY LOVES HER	Delmore Brothers
	2655	LONESOME DAY	
947	3133	WITHOUT A PORT OF LOVE	Moon Mullican
	3033	THE LAMP OF LIFE (IS BURNING LOW)	
948	3141	I'M HOG WILD CRAZY OVER YOU	Grandpa Jones
	3143	NOBODY LOVES ME ANYMORE	
949		HILLBILLY WEDDING	Shorty Long & Dotty Dimple
		I MISS YOU SO	
950	3153	CHEW TOBACCO RAG	Zeb Turner
	3154	NO MORE NOTHIN' (BUT GETTIN' YOU OFF MY MIND)	
951	3158	THE STRANGE LITTLE GIRL*	Cowboy Copas & Kathy Copas
	3156	YOU'LL NEVER EVER SEE ME CRY	
952	3167	BEAUTIFUL BROWN EYES	Clyde Moody
	3164	WHAT CAN I DO	
953	3168	GOODNIGHT CINCINNATI, GOOD MORN- ING TENNESSEE	Shorty Long
	3169	JUST LIKE TWO DROPS OF WATER	
954	3180	POPCORN	Neal Burris
	3181	GEORGIA ROSE	
955	3196	THOSE BLUE EYES I LOVE	Wade Mainer
	3197	LITTLE BOOK	
956	3111	I'M ON MY WAY	Wayne Raney
	3115	I AN'T NOTHIN' BUT A TOMCAT'S KITTEN	

*Label indicates this side Cowboy Copas only.

<u>Release No.</u>	<u>Master Nos.</u>	<u>Title</u>	<u>Artist</u>
957	3006	YOU'RE SO DIFFERENT	Hank Penny
	2630	YOU BETTER SAVE IT FOR A RAINY DAY	
958	3204	TELL ME DADDY IF YOU KNOW	Jimmie Osborne
	3201	I HATE TO BE JEALOUS	
959		TURTLE DOVIN'	Bob Newman
		QUARANTINED LOVE	
960	3152	BACK, BACK BACK TO BALTIMORE	Zeb Turner
	3155	I GOT A LOT OF TIME FOR A LOT OF THINGS	
961	3209	HI-BALLIN' DADDY	Ann Jones
	3207	GOD GAVE ME YOU	
962	2317	SOMEBODY'S PRAYING FOR YOU	Bailes Brothers
	2319	ASHAMED TO OWN THE BLESSED SAVIOR	
963	3212	MY LITTLE SON'S PLEA	Mattie O'Neal &
	3213	THE HICCOUGH SONG	Salty Holmes
964	3160	TENNESSEE FLAT GUITAR	Cowboy Copas
	3159	I LOVE YOU (MY DARLING, I LOVE YOU)*	
965	3134	CHEROKEE BOOGIE (EH-OH-ALEENA)	Moon Mullican
	3029	LOVE IS THE LIGHT THAT LEADS ME HOME	
966	3179	TENNESSEE CHOOCHOO	Delmore Brothers
	3172	WHO'S GONNA BE LONESOME FOR ME	
967	3182	PLEASE EXCUSE MY MANNERS	Neal Burris
	3183	LIFE'S BEEN SO BEAUTIFUL	
968	3165	WEST VIRGINIA WALTZ	Clyde Moody
	2763	YOU'RE A REAL SWEETHEART TO ME	
969	3184	I'M WAITING JUST FOR YOU	Hawkshaw Hawkins
	3186	A HEARTACHE TO RECALL	
970	3189	SIXTY MINUTE MAN	York Brothers
	3191	LOOKIN' FOR SOMEBODY NEW	
971	3203	THE ARM OF GOD	Jimmie Osborne
	3202	HE'LL COME LIKE A THIEF IN THE NIGHT	
972	3206	KNOCKIN' BLUES	Ann Jones
	3208	SECRET LOVE	
973	3185	ROVER, ROVER	Bob Newman
	3187	IT HURTS ME	
974	3177	I WANT A HOME IN DIXIE	Wayne Raney
	3174	I HAD MY FINGERS CROSSED	
975	3195	HE'S PASSING THIS WAY	Wade Mainer
	3194	GOD'S RADIO PHONE	
976	3136	CHICKEN DON'T ROOST TOO HIGH	Grandpa Jones
	3138	WHAT'LL I DO WITH THE BABY-O	
977	3214	TOO YOUNG	Clyde Moody
	3215	TEND TO YOUR BUSINESS	

*Label indicates this side Cowboy Copas and Kathy Copas.

<u>Release No.</u>	<u>Master Nos.</u>	<u>Title</u>	<u>Artist</u>
978	2073	ON TOP OF OLD SMOKY	Minnie Pearl*
	2072	IN THE SHADOW OF THE PINE	
979	3219	I OUGHTA BUST OUT AND LOVE YOU	Jimmy Thompson
	3220	EASY GOING KISSES	
980	3163	FOUR BOOKS IN THE BIBLE	Cowboy Copas
	3162	I'M GLAD I'M ON THE INSIDE LOOKING OUT	
981	3173	THE GIRL BY THE RIVER	Delmore Brothers
	3178	THERE'S SOMETHING 'BOUT LOVE	
982	3211	DIVORCES	Mattie O'Neil & Salty Holmes
	3210	STUCK WITH LOVE	
983	3188	TREMBLIN'	York Brothers
	3190	CHICKEN BLUES	
984	3024	HEARTLESS LOVER	Moon Mullican
	3135	ANOTHER NIGHT IS COMING	
985	2334	DANIEL PRAYED	Bailes Brothers
	2333	AN EMPTY MANSION	
986	3221	DOWN YONDER	Eddie Smith and The Chief
	3223	SWEET BUNCH OF DAISIES, OVER THE WAVES, MEDLEY	
987	3166	SHE COOKED MY GOOSE	Clyde Moody
	2748	I'M SORRY IF THAT'S THE WAY YOU FEEL	
988	3259	THE VOICE OF FREE AMERICA	Jimmie Osborne
	3200	IT'S JUST A HABIT WITH YOU	
989	3175	YOU BETTER TREAT YOUR MAN RIGHT	Wayne Raney
	3176	BLUES AT MY DOOR	
990	3192	NOW I LAY ME DOWN TO SLEEP	Wade Mainer
	3193	NO PLACE TO LAY YOUR HEAD	
991	3218	THAT'S WHAT I GOT FOR LOVING YOU	Jimmy Thomason
	3221	STINGY	
992	3227	THE RAIN IS STILL FALLING	Grandpa Jones
	3226	HAPPY LITTLE HOME IN ARKANSAS	
993	3229	A COUNTRY BOY GOES TO TOWN	Joe Wheeler
	3228	OUT OF THE SKILLET AND INTO THE FIRE	
994	3234	IF THIS IS SIN	Billy Strickland
	3235	LONELY	
995	3237	SHE'S JUST A CUTE THING	Jimmy Martin & Bob Osborne
	3236	MY LONELY HEART	
996	2494	OVER THE WAVES	Moon Mullican
	2294	COLUMBUS STOCKADE BLUES	
997	2338	BLUE SKIES IN YOUR EYES	Hawkshaw Hawkins
	2344	SUNNY SIDE OF THE MOUNTAIN	
998	3241	SLOW POKE	Hawkshaw Hawkins
	3240	TWO ROADS	

*Label indicates accompaniment by Pee Wee King and the Golden West Cowboys.

<u>Release No.</u>	<u>Master Nos.</u>	<u>Title</u>	<u>Artist</u>
999	3242	LONELY LITTLE ROBIN	Neal Burris
	3243	THE SISSY SONG	
1000	3244	BECAUSE OF YOU	Cowboy Copas
	3245	'TIS SWEET TO BE REMEMBERED	
1001	3249	I GOT LOADED	Zeb Turner
	3251	CRAZY HEART	
1002		SAN ANTONIO ROSE	Eddie Smith and
		BOW WOW BOOGIE	The Chief
1003		O LITTLE TOWN OF BETHLEHEM	Cowboy Copas
		IT CAME UPON THE MIDNIGHT CLEAR	
1004		WHITE CHRISTMAS	Cowboy Copas
		JINGLE BELLS	
1005	3267	HEARTBREAK RIDGE	Delmore Brothers
	1981	KENTUCKY MOUNTAIN	
1006	3270	PIANO BREAKDOWN	Moon Mullican
	3272	MEMPHIS BLUES	
1007	3271	COUNTRY BOOGIE	Moon Mullican
	3273	MOONSHINE BLUES	
1008		HANGOVER BOOGIE	Bob Newman
		I'M GONNA GIVE YOU A DOSE OF YOUR OWN MEDICINE	
1009	3248	OH SHE'S GONE, GONE, GONE	Zeb Turner
	3250	TRAVELING BOOGIE	
1010	NONE		
1011	3232	ALL YOUR LOVE BELONGS TO ME	Billy Strickland
	3233	TO BE WITH YOU	
1012	3260	IT'S ME WHO HAS TO SUFFER	Jimmie Osborne
	3258	LOVE ME OR LEAVE ME	
1013	3230	I'D WALK A COUNTRY MILE	Joe Wheeler
	3231	RED HEADS AND BLONDES AND BRUNETTES	
1014	NONE		
1015	2335	JESUS IS THE ONE	Bailes Brothers
	2315	WE'RE LIVING IN THE LAST DAYS NOW	
1016	3287	THE TEN COMMANDMENTS	The Harlan
	3286	THE ATOMIC TELEPHONE	County Four
1017		TOO OLD TO CUT THE MUSTARD	Ann Jones
		I CARRY YOUR PICTURE IN MY HEART	
1018	3312	RAGTIME MELODY	Eddie Smith and
	3310	RAG RAG RAGGEDY MOON	The Chief
1019	3311	RED WING	Eddie Smith and
	3309	ANNIE'S RAG	The Chief
1020		ALABAMA JUBILEE	Hank Penny
		BACK UP A LITTLE BIT	
1021	2259	WON'T YOU RIDE IN MY LITTLE RED WAGON	Hank Penny
	2201	STEEL GUITAR POLKA	
1022	NONE		
1023	3266	I'LL BE THERE	Delmore Brothers
	3269	STEAMBOAT BILL BOOGIE	

<u>Release No.</u>	<u>Master Nos.</u>	<u>Title</u>	<u>Artist</u>
1024	NONE		
1025	NONE		
1026	NONE		
1027	NONE		
1028	3293	BE SAFE - BE SURE - BE CAREFUL	Ann Jones
	3292	YOU WON'T FIND ME SINGING THE BLUES FOR YOU	
1029	3283	THAT MEMPHIS TRAIN	Grandpa Jones
	3224	YOU DONE ME MEAN AND HATEFUL	
1030	NONE		
1031	3216	IF YOU ONLY KNEW	Clyde Moody
	2749	YOU ARE THE RAINBOW IN MY DREAMS	
1032		HEAVEN ETERNAL FOR ME	Brown's Ferry
		I AM A WEARY PILGRIM	Four
1033	3303	SHACKLES AND CHAINS	Mattie O'Neil
	3306	OUR LOVE IS GONE	and Salty Four
1034	3161	THOSE "GONE AND LEFT ME" BLUES*	Cowboy Copas and
	3157	COPY CAT	Kathy Copas
1035	3300	THAT STAR BELONGS TO ME	Wade Mainer
	3301	DREAMING OF A LITTLE CABIN	
1036	3265	REAL GOOD FEELIN'**	Wayne Raney
	3264	I'D FEEL JUST LIKE A MILLIONAIRE***	
1037	3238	BLUE-EYED DARLING	Osborne, Martin
	3239	YOU'LL NEVER BE THE SAME	& Sunny Valley Boys
1038	3314	MISSING IN ACTION	Jimmie Osborne
	3313	GIVE BACK MY RING AND PICTURE	
1039	3320	BE MY LIFE'S COMPANION	Hawkshaw Hawkins
	3319	EVERYBODY'S GOT A GIRL BUT ME	
1040	3245	'TIS SWEET TO BE REMEMBERED	Cowboy Copas
	3255	I'LL PAY THE PRICE (THE REST OF MY LIFE)	
1041	3349	BEER BARREL POLKA	Eddie Smith and
	3350	MOURNING DOVE	The Chief
1042	3330	WHEN YOU WANT A LITTLE LOVIN'	York Brothers
	3329	LOVE SWEET LOVE	
1043	3027	A MILLION REGRETS	Moon Mullican
	2155	SHOOT THE MOON	
1044	3254	HAULIN' FREIGHT	Bob Newman
	3255	BABY TAKE ME HOME WITH YOU	
1045	3334	I'M USING MY BIBLE FOR A ROAD MAP	Don Reno, Red
	3340	HEAR JERUSALEM MOURN	Smiley and the Tenn. Cutups

*Label indicates this side Cowboy Copas only.

**Label indicates Wayne Raney with String Band

***Label says Wade Mainer

<u>Release No.</u>	<u>Master Nos.</u>	<u>Title</u>	<u>Artist</u>
1046	3326	FOUR BARE WALLS AND A CEILING	Cowboy Copas
	3327	I CAN'T STOP LOVING YOU	
1047	3317	OVER THE HILL	Hawkshaw Hawkins
	3318	I AM SLOWLY DYING OF A BROKEN HEART	& Ruby Wright
1048	3316	A MILLION PEOPLE HAVE DIED	Jimmie Osborne
	3205	GOD HAS TAKEN MY FLOWER	
1049	3370	THAT'S WHY I'M CRYING ALL THE TIME	York Brothers
	3331	MY CAROLINA GAL	
1050		JOHN THREE SIXTEEN [sic]	The Harlan County
		MY FATHER'S MANSION	Four
1051	3359	WHEEL OF FORTUNE	Jimmy Thomason
	3361	KIAMISH CHOCTOW ROSE	
1052	3307	TENNESSEE MEMORIES	Mattie Martha
	3308	YOU CAN'T LIVE WITH 'EM (AND YOU CAN'T LIVE WITHOUT 'EM)	and Minnie
1053	3268	GOOD TIME SATURDAY NIGHT	Delmore Brothers
	1975	I WON'T BE WORRIED LONG	
1054	3324	LONELY AS A GEORGIA PINE	Ramblin' Tommy
	3323	GONNA PAINT THE TOWN RED	Scott
1055	3354	WOLVES IN SHEEPS' CLOTHING	Mac Odell
	3352	BE ON TIME	
1056	3302	ECHOES OVER THE SMOKEYS	Mattie O'Neil and
	3304	MY WORST MISTAKE	Salty Holmes
1057	3363	A-ROUND THE CORNER	Bob Newman
	3365	LONESOME SAILOR'S DREAM	
1058	3263	CATFISH BABY	Wayne Raney
	3262	HEADS OR TAILS, I WIN	
1059	3275	THERE'S A PAGE IN THE BIBLE	Brown's Ferry
	3276	WE SHOULD WALK TOGETHER	Four
1060	3025	MY TEARS WILL POUR JUST LIKE RAIN	Moon Mullican
	2483	TRIFLIN' WOMAN BLUES	
1061	3280	TIME, TIME, TIME, TIME	Grandpa Jones
	3282	DOWN IN DIXIE (WHERE THEY SAY "YOU ALL")	
1062	3371	UNWANTED	Hawkshaw Hawkins
	3374	GOT YOU ON MY MIND	
1063	3343	THERE'S ANOTHER BABY WAITING FOR ME DOWN THE WAY	Don Reno, Red Smiley and the
	3346	DRIFTING WITH THE TIDE	Tenn. Cutups
1064	3328	BOOMERANG	Cowboy Copas
	2946	IT'S ENOUGH TO MAKE ANYONE CRY	
1065	3358	BROWN BOTTLE BLUES	Jimmy Thomason
	3357	YOU WERE JUST A KID	
1066	3315	WE CAN'T TAKE IT WITH US TO OUR GRAVE	Jimmie Osborne
	3261	HOW MANY HEARTS CAN YOU BREAK	
1067	3367	THE HARD WAY	York Brothers
	3369	I LOVE YOU WALTZ	

<u>Release No.</u>	<u>Master Nos.</u>	<u>Title</u>	<u>Artist</u>
1068	3291	I CRIED HOLY	The Harlan County
	3290	START TO PRAYING	Four
1069	3281	FIX ME A PALLET	Grandpa Jones
	3225	FIFTEEN CENTS IS ALL I GOT	
1070		COME ON GIMME SOME LOVIN' FREE AGAIN	Ramblin' Rommy Scott
1071	NONE		
1072	2753	WHEN YOU HAVE NO ONE TO LOVE YOU	Clyde Moody
	2752	WHY DON'T YOU COME BACK TO ME	
1073	NONE		
1074	3299	STANDING OUTSIDE	Wade Mainer
	3298	I'M NOT LOOKING BACKWARD	
1075	3353	WHEN THE HAND OF GOD COMED DOWN	Mac Odell
	3351	LET'S PRAY	
1076	3151	I MISS YOU SO	Shorty Long and
	3150	HILLBILLY WEDDING	Dolly Dimple
1077	3376	LOOK TO THE SEA	Rome Johnson
	3377	I WAS A FOOL TO LOVE YOU	
1078		SAVE A LITTLE DREAM FOR ME TROUBLE, TROUBLE	Moon Mullican
1079	3335	I WANT TO LIVE LIKE CHRIST, MY SAVIOR	Don Reno and Red Smiley
	3336	LET IN THE GUIDING LIGHT	
1080	3325	GOLDEN MOON	Cowboy Copas
	2691	I CAN'T REMEMBER TO FORGET	
1081	3372	I LOVE THE WAY YOU SAY GOODNIGHT	Hawkshaw Hawkins
	3373	LOADED WITH LOVE	
1082	3364	CHIC-A-CHOO FREIGHT	Bob Newman
	3366	SAND BOOGIE	
1083		CRYING TEARS UNDECIDED GAL	Chuck Wells
1084	3390	MUDDY WATER	Delmore Brothers
	3388	GOT NO WAY OF KNOWING	
1085	3355	THE SPIDER AND THE FLY	Jimmy Thomason
	3356	DADDY WHY	
1086	3397	ETERNITY WITHOUT HIM	Brown's Ferry
	3396	BOUND FOR THE SHORE	Four
1087	3383	I'M REALLY NEEDIN' YOU	Wayne Raney
	3387	BEATIN' ROUND THE BUSH	
1088	3392	NOT JUST TOMORROW BUT FOREVER	Randall Parker
	3393	BELIEVE ME I DON'T MIND	
1089			
1090	1945	DON'T YOU KNOW IT'S WRONG	Hank Penny
	2260	BACK UP A LITTLE BIT	
1091			
1092	3368	TWO SIDES TO EVERY STORY	York Brothers
	3332	TWIRLY WHIRLY	
1093	3296	LITTLE BIRDIE	Wade Mainer
	3297	THE GIRL I LEFT IN SUNNY TENNESSEE	

(To be continued)

BIBLIOGRAPHIC NOTES OF INTEREST

ENCYCLOPEDIA OF POPULAR MUSIC by Irwin Stambler (New York: St. Martin's Press, 1965; xiii + 359 pp., \$10.00). The bulk of this volume consists of some 380 entries on individual songs, musicals, composers, singers, musical styles, or technical terms. The period of 1925 to the present is covered, with emphasis on the most recent years. Some of the articles treat subjects relevant to folk, country, and gospel music. A useful Appendix gives National Academy of Recording Arts & Sciences (NARAS) Award Winners from 1958-1964; Academy Award Nominations and Winners for 1934-1964 for Music (Best Song and Scoring); RIAA Gold Record Awards for 1958 through September 1, 1965; and a selective Discography of LP albums of performers and composers discussed in the book.

POPULAR MUSIC by John Rublowsky (New York: Basic Books, 1967; 164 pp., \$4.95). Unlike most of the general works on popular music written up to several years ago, this book focuses on the current status of pop music as a phonograph record phenomenon rather than a sheet music/theater phenomenon. Jazz, Country-Western, and Rock & Roll are each treated in a separate chapter. Other chapters deal with the role of the arranger and the nature of the recording session. Examples are drawn from the New York recording scene. The concluding chapter assesses the important contribution of the Negro to American popular music.

COUNTRY MUSIC, U.S.A. by Bill C. Malone (Austin & London: University of Texas Press, 1968; Vol. 54 of the Memoir Series of the American Folklore Society; xii + 422 pp., \$7.50). This publication, the first full-length scholarly book on the history of country music, is an outgrowth of Malone's doctoral dissertation (see JEMF Newsletter #1, p. 8, for an abstract). The period covered extends from the pre-commercial folk music backgrounds to the country music, bluegrass, and urban folk revival of the mid-1960's. (A critical review of this book will appear in a forthcoming issue of the JEMF Quarterly.)

ARIZONA HIGHWAYS (45:2, February, 1969) contains another in the series of articles about early cowboy songs and poets that John White has been publishing in various periodicals. This one is about Badger Clark, author of many poems, including "A Border Affair," probably better known by the title "Spanish is a Loving Tongue."

JEMF HOLDINGS: SONG FOLIOS Part 4

In this issue the Quarterly continues a list of the song folios which the JEMF has on file, excluding those held on micro-film only. The Foundation would appreciate receiving any song folios which it lacks.

- THE HI-BOYS RADIO RANGERS SONG BOOK, Stasny Music Corp., New York, 1939.
- ALBERT'S HILL-BILLY ALBUM NO. 2, J. Albert & Son, Ltd., Sydney, Australia.
- "ALLAN'S" HILLBILLY & WESTERN FOLIO, Allan & Co. Pty. Ltd., Melbourne, Australia, n.d.
- HILLBILLY AND COWBOY HIT PARADE NO. 11, Capitol Stories, Inc., Derby, Conn., Summer, 1955.
- HILLBILLY AND COWBOY HIT PARADE NO. 15, Capitol Stories, Inc., Derby, Conn., Summer, 1956.
- HILLBILLY AND COWBOY HIT PARADE NO. 16, Capitol Stories, Inc., Derby, Conn., Fall, 1956.
- HILLBILLY HIT PARADE OF 1941, Southern Music Publishing Co., Inc., New York, 1941.
- HILLBILLY HIT PARADE OF 1942, Southern Music Publishing Co., 1942.
- HILLBILLY HIT PARADE OF 1943, Southern Music Publishing Co., 1943.
- HILLBILLY HIT PARADE OF 1944, Southern Music Publishing Co., 1944.
- HILLBILLY HIT PARADE OF 1946, Southern Music Publishing Co., 1946.
- HILLBILLY HIT PARADE OF 1947, Southern Music Publishing Co., 1947.
- HILLBILLY RECORD ROUND-UP SONG FOLIO, Leeds Music Corporation, New York, 1942.
- ALBERT'S HILLBILLY SONGSTER NO. 1, J. Albert & Son, Sydney, Australia, n.d.
- ALLANS HILL BILLY SONGSTER (no publishing data).
- HIT PARADE OF COWBOY SONGS, Chart Music Publishing House, Inc., Chicago, Ill. (1946?).
- GRANDAD AND GRANDMA HITE SINGERS OF GOSPEL SONGS (no publishing data).
- HOME & HILL COUNTRY BALLADS, AMERICAN MUSIC INC. FOLIO NO. 1, American Music, Inc., Portland, Oregon, 1939.
- HOME & HILL COUNTRY BALLADS, AMERICAN MUSIC INC. FOLIO NO. 2, American Music, Inc., Portland, Oregon, 1940.
- HOME & HILL COUNTRY BALLADS, AMERICAN MUSIC INC. FOLIO NO. 3, American Music, Inc., Portland, Oregon, 1941.
- HOME & HILL COUNTRY BALLADS, AMERICAN MUSIC INC. FOLIO NO. 8, American Music, Inc., Portland, Oregon, 1942.
- HOOT 'N' HOLLER, Hollis Music, Inc., n.d.

- THE ORIGINAL HOOSIER HOT SHOTS ALBUM OF SONGS & PHOTOGRAPHS,
The Hoosier Hot Shots, Chicago, 1938.
- DOC HOPKINS AND HIS COUNTRY BOYS, M. M. Cole Publishing Co.,
Chicago, 1945.
- DOC HOPKINS AND KARL AND HARTY OF THE CUMBERLAND RIDGERUNNERS
MOUNTAIN BALLADS AND HOME SONGS, M. M. Cole Publishing Co.,
Chicago, 1936.
- HAL HORTON'S ORIGINALS, Metro-Music, Dallas, 1946.
- PAUL HOWARD'S COTTON PICKIN' SONGS, Acuff-Rose Publications,
Nashville (1946?).
- DALE HUNTER'S COLLECTION OF HILL BILLY AND COWBOY SONGS, Chart
Music Publishing House, Inc., Chicago, 1934.
- AT HOME WITH BURL IVES VOL. 3, Leeds Music Corporation, New
York, 1957.
- FAVORITE FOLK BALLADS OF BURL IVES, VOL. 1, D. Davis & Co. Pty.
Ltd., Melbourne, Australia, n.d.
- FAVORITE FOLK BALLADS OF BURL IVES, VOL. 2, D. Davis & Co. Pty.
Ltd., Melbourne, Australia, 1949.
- FAVORITE FOLK BALLADS OF BURL IVES, VOL. 2, Leeds Music Corp.,
New York, 1949.
- THE WAYFARIN' STRANGER BURL IVES FOLIO OF FOLKSONGS AND BALLADS,
Southern Music Publishing Co., 1952.
- THE WAYFARIN' STRANGER BURL IVES, Leeds Music Corporation,
New York, 1945.
- JACK AND LITTLE JACKIE PRESENTS SONGS YOU LOVE TO HEAR, Radio
Station KSOO, Sioux Falls, n.d.
- JAKE AND CARL THE ORIGINAL NIGHT HERDERS FAVORITE COWBOY SONGS
Bob Miller, Inc., New York, 1939.
- JAKE AND LENA "ALMANACK," Olman Music Corp., New York, 1933.
- JANE AND CARL THE SUNSHINE PALS, Peer International Corp., 1941.
- MACK JEFFERS' FIDDLIN' FARMERS (no publishing data).
- POLLY JENKINS AND HER MUSICAL PALS, SONGS OF THE MOUNTAINS AND
PRAIRIES, Dixie Music Pub. Co., New York, n.d.
- JIM & JESSE AND THE VIRGINIA BOYS COUNTRY & GOSPEL SONGBOOK AND
PICTURE ALBUM NO. 3 (no publishing data).
- JOHNNIE AND JACK (THE TENNESSEE MOUNTAIN BOYS) FAVORITE SONG
BALLADS, Hill and Range Songs, Inc., Beverly Hills, Calif.,
1952.
- JOHNNIE & JACK SOUVENIR SONGS, Nashville, n.d.
- AL JOLSON SONG FOLIO, J. Albert & Son Pty. Ltd., Sydney,
Australia, n.d.
- BUCK JONES RANGERS-COWBOYS COLLECTION BOOK NO. 1, Bibo-Lang, Inc.
New York (1932?).
- GRANDPA JONES THE KENTUCK' YODELER GREATEST COLLECTION OF
COWBOY, HILL BILLY & MOUNTAIN BALLADS, M. M. Cole Publishing
Co., Chicago, 1936.
- GRANDPA JONES THE KENTUCK' YODELER GREATEST COLLECTION OF
COWBOY, HILL BILLY & MOUNTAIN BALLADS, BOOK NO. 2, M. M. Cole
Publishing Co., Chicago, 1937.

JEMF REPRINT SERIES

The following reprints are available at 50¢ apiece.

5. "The Skillet Lickers: A Study of a Hillbilly String Band and its Repertoire," by Norman Cohen. From Journal of American Folklore, Vol. 78 (1965).
6. "An Introduction to Bluegrass," by L. Mayne Smith. From Journal of American Folklore, Vol. 78 (1965).
7. "Hillbilly Music: Source and Resource," by Ed Kahn. From Journal of American Folklore, Vol. 78 (1965).
8. "Current Hillbilly Recordings: A Review Article," by D. K. Wilgus. From Journal of American Folklore, Vol. 78 (1965).
9. "Hillbilly Records and Tune Transcriptions," by Judith McCulloh. From Western Folklore, Vol. 26 (1967).
10. "Some Child Ballads on Hillbilly Records," by Judith McCulloh. From Folklore and Society: Essays in Honor of Benj. A. Botkin, Hatboro, Pa., Folklore Associates, 1966.
11. "From Sound to Style: The Emergence of Bluegrass," by Neil V. Rosenberg. From Journal of American Folklore, Vol. 80 (1967).
12. "The Technique of Variation in an American Fiddle Tune," by Linda C. Burman. From Ethnomusicology, Vol. 12 (1968).

MISCELLANEOUS PUBLICATIONS

Now available: JEMF Special Series, No. 1: "The Early Recording Career of Ernest V. 'Pop' Stoneman: A Bio-Discography." Price to Friends of the JEMF, 60¢ (please give Friends membership number when ordering); all others, \$1.00.

The John Edwards Memorial Foundation Archiving and Cataloging Procedures. A guide to the archiving and indexing procedures used for materials in the JEMF collections. It is of sufficiently broad scope to be adaptable to other collections. 50¢.

Program Guide to 3rd Annual UCLA Folk Festival. Contains biographies, photographs, and complete LP discographies of festival performers, including the Blue Sky Boys, Jimmie Driftwood, Son House, Doc Hopkins and others. \$1.00.

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The John Edwards Memorial Foundation is an archival and research center located in the Folklore and Mythology Center of the University of California at Los Angeles. It is chartered as an educational non-profit corporation, supported by gifts and contributions.

The purpose of the JEMF is to further the serious study and public recognition of those forms of American folk music disseminated by commercial media such as print, sound recordings, films, radio, and television. These forms include the music referred to as "country," "western," "country & western," "old time," "hill-billy," "bluegrass," "mountain," "cowboy," "cajun," "sacred," "gospel," "race," "blues," "rhythm & blues," "soul," "rock & roll," "folk rock," and "rock."

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JEMF QUARTERLY
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Spring, 1969

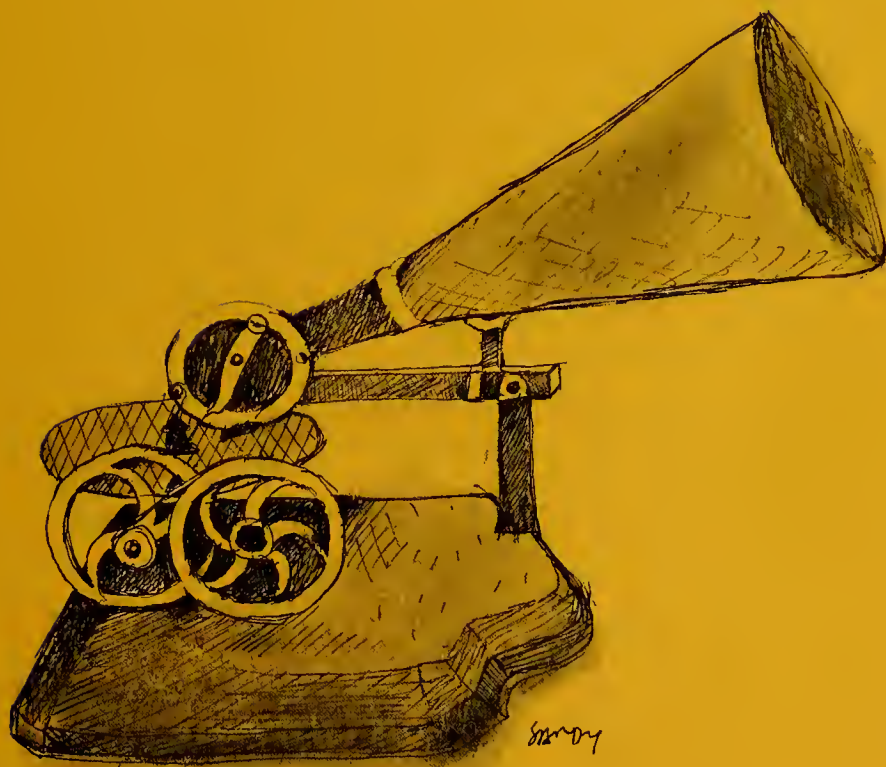
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JEMF QUARTERLY

JOHN
EDWARDS
MEMORIAL
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VOL. V PART 2, SUMMER, 1969, NO. 14

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The JEMF Quarterly is edited by Norman Cohen. Please address all manuscripts and other communications to: The John Edwards Memorial Foundation, at the Folklore & Mythology Center, University of California at Los Angeles, Los Angeles, California 90024.

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LETTERS TO THE EDITOR

To the editor:

Archie Green's Graphics series has been quite interesting to me, and I look forward to further numbers with informative annotations. With reference to Number 7 (JEMF Newsletter IV:4, 126-130) I would like to comment on several points, beginning with his comparison of Don Richardson's recording of "Devil's Dream" with that recorded by Bill Monroe. I understand that his point was to contrast the style of an "Irish" fiddler such as Richardson with the southern hoedown style (augmented in Bluegrass with the jazz practice of instrumental "breaks"), but the example is somewhat unfortunate. The banjoist on Monroe's "Devil's Dream" recording is Bill ("Brad") Keith of Boston, whose performance of that tune introduced an innovation in bluegrass banjo style--the note-for-note copying of a fiddle tune. Keith's version of the tune came from a Nova Scotian fiddler so that his performance is similar to Richardson's and sounds more "Irish" than southern.¹ The fiddler on this recording, Kenny Baker, is from Kentucky but his music reflects a number of sophisticated influences--he is more a disciple of Stephan Grappelly than of Fiddlin' John Carson.² Certainly most "jigs and reels" performances differ from their hillbilly parallels but in this example the similarities are as important as the differences.

A more important point concerns the relation of the two categories--jigs and reels and banjo music--to later developments. There is evidence that these two categories remained separate from "hillbilly" after that term came into use because they had their own special audience.

In the case of banjo music, I have met several men who were dyed-in-the-wool Van Eps and Vess Ossman fans and emulators. Often this style of banjo music is termed "classical banjo" but this may be misleading because the repertoire includes minstrel, vaudeville, ragtime and "light classics" tunes. The music is, like ragtime, played from sheet music (not improvised) and the instrument used is a 5-string banjo strung with gut or nylon rather than wire strings. Every "classical banjo" devotee I have met has been quite devoted to his music (very similar to bluegrass fans) and quite emphatic in his stated dislike of hillbilly music, especially when played on the banjo.

A recent article in The New Yorker magazine³ chronicles the unsuccessful attempts of one classical banjoist to interest his fellow musicians in the Scruggs-style banjo. Moreover, I wonder how many people ever bought a Vess Ossman recording for its "rural qualities"? The music was generally identified with the minstrel show and vaudeville. I suspect that urban "revivalists" would have instead purchased one or two of the recordings of Child ballads done by opera singers in the late 'teens and early '20s.

I think there is a similar (although perhaps not as clear-cut) distinction between "old time jigs and reels" and hillbilly fiddle music. "Jigs and reels" recordings continued to appear after the emergence of "hillbilly," and in New England and Canada fiddlers such as Don Richardson are still popular. A survey of record reviews in the media of the current revival of old-time fiddling (American Old Time Fiddlers News, for example) shows that these people have a different esthetic than the fans of hillbilly fiddling, and resent the marketing of bluegrass and Nashville fiddling as "old-time."

It is my opinion that these two areas represent special markets of interest to folklorists but that they should not be construed as forerunners to hillbilly. They are, instead, parallel series for a different segment of the market. As Green suggests, there must have been some interaction between these and "hillbilly" music; perhaps readers of the JEMF Quarterly can fill us in on this point.

Footnotes

¹See the notes to Prestige Folklore FL 14002, Keith and Rooney: Living on the Mountain (1963).

²See: Alice Foster, "Kenny Baker," Bluegrass Unlimited, III:6 (December, 1968) pp. 8-11.

³"Caldwell's Banjo," The New Yorker, April 12, 1969, pp. 39-41.

--Neil V. Rosenberg
Memorial University of
Newfoundland

We wish to extend our hearty good wishes to our former secretary, Mary Vernon, now Mrs. Frank Haight. The Hights are moving to Penn State University, where Frank is a professor of statistics and transportation. During the summer, they will be in the Netherlands.

A DISCOGRAPHY OF RECORDINGS BY UNCLE DAVE MACON

Introduction and Bibliography

In this and the next issue of the JEMF Quarterly, we plan to publish a complete discography of recordings made by David Harrison (Uncle Dave) Macon. In this installment we present a tentatively complete listing of all recordings cut for the Aeolian Vocalion Company and the Brunswick-Balke-Collender Company, covering the years 1924 to 1929. The bulk of Macon's phonograph career is included in this section; the relatively small number of recordings made for Okeh (1930), Gennett (1934), and Victor Bluebird (1935-38) will be given in the following installment.

In recent discographies published in the JEMF Quarterly (Newsletter), we dealt with artists about whose careers little had been published (e.g., the Stripling Brothers, the Pickard Family, Dwight Butcher). This is not the case with Uncle Dave Macon, who was one of the first hillbilly artists to come to the attention of the professional folklorists and the urban folksong revivalists. We list below a brief annotated bibliography of articles and sections of books that deal--at greater or lesser length--with Macon and his career. The single best survey of the life and musicianship of this former star of the Grand Ole Opry is the album liner article written by Ralph Rinzler for the Decca reissue album. This bibliography, compiled with the help of Archie Green, is incomplete, but it may stimulate others to finish the job.

- 1938 Songs and Stories of Uncle Dave Macon from Youth to Old Age (Nashville/?): Uncle Dave Macon, 1938). Folio of 24 pages with 20 songs.
- 1938 Songs and Stories of Uncle Dave Macon (Nashville/?): Macon, 1938). Folio of 24 pages with 25 songs.
- 1945 Hay, George D. A Story of the Grand Ole Opry (Nashville: G. D. Hay, 1945). Chapter 3 (pp. 11-15) devoted to biography of Macon--an important source of most of the later accounts.
- 1947 Lomax, Alan. Listen to Our Story (New York: Brunswick Radio Corp., 1947). A 20-page brochure included with Brunswick Album B-1024 (four 10" 78 rpm discs), a reissue of 1927-29 recordings; subsequently reissued on a 10" LP, Brunswick BL 59001. Includes one-paragraph biographical vignette of Macon and lyrics of two Macon songs included in the album--"The Death of John Henry" and "Rock About My Saro Jane."
- 1947 Lomax, Alan. Folk Song USA (New York: Duell, Sloan & Pearce, 1947). Contains words and music to "Rock About, My Saro Jane" and notes similar to above, pp. 133-34; 151-53. Book later reissued by Grosset under the title Best

Loved American Folk Songs.

- 1949 Botkin, Ben. A Treasury of Southern Folklore (New York: Crown, 1949), pp. 747-49. Reprints the two Macon songs and comments from Listen to Our Story but deletes vignette of Macon.
- 1951 Davidson, Bill. "Thar's Gold in Them Thar Hillbilly Tunes" in Colliers Magazine, 28 (July 28, 1951), pp. 34-35, 42-45. A detailed illustrated story of Grand Ole Opry with color photo of Macon, aged 84, and a Macon-Bing Crosby anecdote.
- 1952 Nashville Banner (March 22, 1952) "Uncle Dave Macon Dies at Rutherford Hospital." Unsigned obituary article with photo.
- 1952 Nicholas, Joe. "Uncle Dave Macon, The 'Dixie Dewdrop'" in Disc Collector II:2 (April-June 1952), p. 26. Obituary tribute.
- 1952 McDaniel, William R., and Harold Seligman. The Grand Ole Opry (New York: Greenberg, 1952). Page 21 contains brief remarks on Macon's career on WSM's Grand Ole Opry.
- 1953? Seeger, Pete. How to Play the 5-String Banjo. Brochure with Folkways album FI 8303 of same title. Contains tribute to Macon.
- 1954 Seeger, Pete. How to Play the 5-String Banjo (Beacon, New York: P. Seeger, 1954, 2nd ed.). Page 18 has photo and brief comment on Macon's career and repertoire. (May also be in 1st ed., 1948, mimeo.)
- 1957 Prenzel, Wallace J. Country & Western Jamboree (Sept. 1957), p. 23. A letter on Prenzel's plans to honor Macon by a pilgrimage to his monument. (Any information on the location of this monument, or whether the pilgrimage was carried out would be appreciated.)
- 1957 WSM's Official Grand Ole Opry History-Picture Book (Nashville: WSM, 1957). The first in a series of 8½ x 11 folio-brochures. Page 7 contains Macon photo and one-sentence comment; page 2 has longer biography. (Later editions are not listed in this checklist)
- 1959 Nicholas, Joe. "The Grand-Daddy of American Country Music," Caravan no. 18 (Aug.-Sept. 1959). Brief biography, reproductions of some sheet music, and numerical listing of records.
- 1960 Country Western Express #2 (new style) (Dec. 1960). Brief biography with selected record listing.
- 1960 Lomax, Alan. Folk Songs of North America (New York: Doubleday, 1960), p. 163. Transcription of Macon's recording

"The Deer Chase."

- 1963 Pankake, Jon and Paul Nelson. "Uncle Dave Macon--Country Music Immortal," in Sing Out! XII:3 (Summer, 1963), p. 19. Biography with comments on Macon's repertoire and instrumental styles.
- 1963 Tinsley, Norman. "Uncle Dave Macon," brochure notes to reissue LP RBF RF-51. Biography and numerical listing of recordings.
- 1965 Green, Archie. "Hillbilly Music: Source and Symbol," in Journal of American Folklore 78:309 (July-Sept. 1965), p. 216. Brief mention of Macon's early recording career with comments on his song, "Hill Billie Blues" as it pertains to the origin of the term hillbilly.
- 1965 Wilgus, D. K. "Current Hillbilly Recordings," Journal of American Folklore 78:309 (July-Sept. 1965), p. 269. Brief review of LP album mentioned above, RBF RF 51.
- 1966 Rinzler, Ralph. "Uncle Dave Macon: First Featured Star of the 'Grand Ole Opry'," Liner notes to reissue album Decca DL 4760. Biography of Macon and his accompanists with data on his recording career for Brunswick/Vocalion, and his stage career.
- 1966 Cohen, Norm. "Uncle Dave Macon," in Little Sandy Review 2:1 (July 1966), p. 11. Record review, with comments on selections, of above disc, Decca DL 4760.
- 1966 Shelton, Robert, and Burt Goldblatt. The Country Music Story (New York: Bobbs-Merrill), pp. 108-11, 114. Brief biography, focusing on Macon's career on WSM and "Opry" tent shows.
- 1968 Malone, Bill C. Country Music, U.S.A. (Austin & London: University of Texas), pp. 75-77. Brief biography, with comments on repertoire and style.

I. Vocalion and Brunswick

The following material was organized from company files by Graham Wickham, with the cooperation of Ralph Rinzler and Gene Earle. Additions or corrections by readers will be gratefully received.

The first column indicates master numbers, with the issued masters underlined (these companies generally used successive masters for different takes, rather than one master number with different take designations suffixed). The second column gives the title, as it appears on the labels. If the title was significantly different in the ledgers, a footnote so indicates. Composer credits are indicated in parentheses following the title

(if they were given in the ledgers). Numerals following the title indicate the personnel on that particular selection in accordance with the key established at the beginning of each set of recording sessions. The third column gives the artists credited on the label, abbreviated as shown in the list of abbreviations below. The fourth column lists the various release numbers; label names are abbreviated as shown below.

Recordings by Macon's associates (the McGee Brothers or Sid Harkreader) made at sessions at which Macon appeared are also listed for completeness; however this does not include a complete McGee Brothers or Harkreader discography, as sessions of theirs at which Macon was not present at all are not shown.

A cross index by release label and number will be given in the next installment.

Abbreviations

<u>Record Labels</u>	<u>Artists</u>
Br-----Brunswick	DSS---Dixie Sacred Singers
Cor-----Coral (Japanese)	FJD---Fruit Jar Drinkers
Cty-----County	KM----Kirk McGee
De-----Decca	MB----McGee Brothers
Fw-----Folkways	MBT---McGee Bros. & Todd
RBF-----Record, Book & Film Sales	MT----Mazy Todd
Spt-----Supertone	SH----Sid Harkreader
Vo-----Vocalion	SM----Sam McGee
	UDM---Uncle Dave Macon

Brunswick-Balke-Collender Co. is abbreviated B.B.C.Co.

Aeolian Vocalion Record Co. New York, N.Y. July 8, 1924

Uncle Dave Macon, Vocal and banjo; accompanied by Sid Harkreader on fiddle where artist credit so indicates.

13330- <u>1</u> -2	Keep My Skillet Good and Greasy	UDM Vo 14848, Vo 5041
13333- <u>4</u> -5	Hill Billie Blues	UDM Vo 14904, Vo 5051
13336- <u>7</u> -8	Old Maid's Last Hope (A Burglar Song)	UDM Vo 14850, Vo 5043
13339-0	All I've Got's Gone (UDM)	UDM Vo 14904, Vo 5051
13341- <u>2</u>	The Fox Chase	UDM Vo 14850, Vo 5043

As Above. July 9, 1924.

13343-4	Papa's Billie Goat	UDM Vo 14848, Vo 5041
13345- <u>6</u>	Muskrat Medley; Intro: Rye Strawfields	UDM Rejected
13347-8	Old Ship of Zion	UDM Rejected
13349-50	Just From Tennessee	UDM Rejected
13351-2	That High Born Gal of Mine	UDM Rejected

As Above. July 10, 1924.

13353-4	The Little Old Log Cabin in the Lane	UDM & SH	Vo 14864, Vo 5046
13355-6-7	(She Was Always) Chewing Gum (UDM)	UDM	Vo 14847, Vo 5040, RBF RF-51
13358-9	Jonah and the Whale	UDM & SH	Vo 14864, Vo 5046
13360-1	I'm Going Away to Leave You, Love (UDM)	UDM	Vo 14847, Vo 5040
13362-3	Love Somebody	UDM & SH	Vo 14887, Vo 5047
13364-5	Soldier's Joy	UDM & SH	Vo 14887, Vo 5047
13366-13374	(Not UDM)		

As Above. July 11, 1924.

13375-6	Bile Them Cabbage Down (UDM)	UDM	Vo 14849, Vo 5042
13377-8	Down by the River (UDM)	UDM	Vo 14849, Vo 5042

Notes: Known release dates for the Vocalion 14000's are as follows: 14847 through 14850--Oct 1924; 14877--Dec 1924; 14904--Jan 1925.

Mx 13336-38 titled in ledgers "The Unfortunate Burglar."

Vocalion Division, B.B.C.Co. New York, N.Y. April 13, 1925.

Uncle Dave Macon, vocal and banjo; accompanied by Sid Harkreader on guitar where artist credit so indicates. Other sides by Harkreader alone, vocal and guitar.

665-66	Jesus, Lover of My Soul	UDM	Vo 5316
667-68	Run, Nigger, Run	UDM	Vo 15032, Vo 5060
669-70	Old Dan Tucker	UDM	Vo 15033, Vo 5061
671-72	Station Will Be Changed After a While	UDM	Vo 15341, Vo 5109
673-74	Rooster Crow Medley	UDM	Vo 15101, Vo 5071
675-76	Going Across the Sea	UDM	Vo 15192, Vo 5081
677-78	(Not UDM)		
679-80	Just From Tennessee	UDM	Vo 15143, Vo 5075
681-82	Dark Eyes	SH	Vo 15366, Vo 5114

As Above. April 14, 1925.

683-84	Watermelon Smilin' on the Vine	UDM	Vo 15063, Vo 5065
685-86	All-Go-Hungry Hash House	UDM	Vo 15076, Vo 5067
687-88	New River Train	SH	Vo 15035, Vo 5063
689-90	Oh, Where is My Boy Tonight	SH	Vo 15075, Vo 5066
691-92	I Wish I Was a Single Girl Again	SH	Vo 15035, Vo 5063
693-94	Many Times With You I've Wandered	SH	Vo 15100, Vo 5070
695-96	From Jerusalem to Jericho	UDM	Vo 15076, Vo 5067
697-98	Southern Whistling Coon	SH	Vo 15063, Vo 5065
699-700	I Tickled Nancy	UDM	Vo 15341, Vo 5109
701-02	Struttin' Round	SH	Vo 15193, Vo 5082

As Above. April 15, 1925.

703-04	Arkansas Travelers	UDM & SH	Vo 15192, Vo 5081
705-06	The Girl I Left Behind Me	UDM & SH	Vo 15034, Vo 5062
707-08	Muskrat Medley	UDM	Vo 15101, Vo 5071
709-10	Old Ship of Zion	UDM & SH	Vo 15033, Vo 5061
711-12	Down in Arkansaw	UDM & SH	Vo 15034, Vo 5062
713-14	Down by the Old Mill Stream	UDM & SH	Vo 15143, Vo 5075
715-16	Blue Ridge Mountain Blues	SH	Vo 15793, Vo 5082
717-18	Little Sweetheart	SH	Unissued

As Above. April 16, 1925.

719-20	I Don't Reckon It'll Happen Again	UDM	Vo 15032, Vo 5060
721-22	Save My Mother's Picture From the Sale	UDM	Vo 15100, Vo 5070

Vocalion Division, B.B.C.Co. New York, N.Y. April 14, 1926.

Uncle Dave Macon, vocal and banjo, assisted by Sam McGee on guitar unless otherwise indicated. McGee sings vocal and plays guitar alone on sides marked -1 after title; McGee guitar soli on sides marked -2.

E2751-52	Rise When the Rooster Crows (UDM)	UDM & SM	Vo 15321, Vo 5097, RBF RF-51
E2753-54	Way Down the Old Plank Road (UDM)	UDM & SM	Vo 15321, Vo 5097, Fw FA-2953
E2755-56	The Bible's True (UDM)	UDM & SM	Vo 15322, Vo 5098
E2757-58	He Won the Heart of My Sarah Jane (UDM)	UDM & SM	Vo 15322, Vo 5098
E2759-60	Last Night When My Willie Came Home	UDM & SM	Vo 15319, Vo 5095, De DL 4760
E2761-62	I've Got the Mourning Blues	UDM & SM	Vo 15319, Vo 5095, RBF RF-51
E2763-64	Death of John Henry (Steel Driving Man)	UDM & SM	Vo 15320, Vo 5096, Br 112, Br 80091, Br BL-59001, Cor MH-174, Cty 502
E2765-66	On the Dixie Bee Line (In that Henry Ford of Mine)	UDM & SM	Vo 15320, Vo 5096, Br 112
E2767-68	Buck Dancer's Choice -2	SM	Vo 15318, Vo 5094
E2769-70	The Franklin Blues -2	SM	Vo 15318, Vo 5094
E2771-73	(Untraced--Presumably not	UDM)	

As Above. April 16, 1926.

E2774-75	Whoop 'Em Up Cindy	UDM & SM	Vo 15323, Vo 5099
E2776-77	Only as Far as the Gate, Dear Ma /Me	UDM & SM	Vo 15323, Vo 5099
E2778-79	Just Tell Them that You Saw	UDM & SM	Vo 15324, Vo 5100
E2780-81	Poor Sinners, Fare You Well	UDM & SM	Vo 15324, Vo 5100
E2782-91	(Untraced--Presumably not	UDM)	

As Above. April 17, 1926.

E2792-93	Old Ties	UDM & SM	Vo 15325, Vo 5104
E2794-95	In a Cool Shady Nook -1	SM	Vo 15325, Vo 5104
E2796-97	If I Could Only Blot Out the Past -1	SM	Vo 15326, Vo 5101
E2798-99	Knoxville Blues -2	SM	Vo 15326, Vo 5101

Notes: Record labels give artist credit as follows: Uncle Dave Macon / (Voice and banjo) / Guitar by Sam McGee. The parenthetical second line is not always given Brunswick releases used the Brunswick transferred master numbers, as shown below under Sept. 9, 1926.

Vocalion Division, B.B.C.Co. New York, N.Y. September 8, 1926.

Uncle Dave Macon, vocal and banjo.

E3686-87	We Are Up Against it Now (UDM)	UDM	Vo 15447, Vo 5009
E3688-89	Uncle Dave's Beloved Solo (UDM)	UDM	Vo 15439, Vo 5001
E3690-91	The Old Man's Drunk Again	UDM	Vo 15441, Vo 5003, RBF RF-51
E3692-93	I Ain't Got Long to Stay (UDM)	UDM	Vo 15447, Vo 5009
E3694-95	Ain't It a Shame to Keep Your Honey Out in the Rain	UDM	Vo 15448, Vo 5010
E3696-97	Stop that Knocking at My Door	UDM	Vo 15444, Vo 5006
E3698-99	Sassy Sam (UDM)	UDM	Vo 15444, Vo 5006
E3700-01	Shout, Mourner, You Shall Be Free	UDM	Vo 15445, Vo 5007
E3702-03	I Don't Care if I Never Wake Up	UDM	Vo 15446, Vo 5008
E3704-05	In the Good Old Summer Time (UDM)	UDM	Vo 15441, Vo 5003
E3706-07	Something's Always Sure to Tickle Me (UDM)	UDM	Vo 15442, Vo 5004
E3708-09	Sourwood Mountain Medley (UDM)	UDM	Vo 15443, Vo 5005, De DL 4760
E3710-11	Deliverance Will Come	UDM	Vo 15439, Vo 5001
E3712-13	Wouldn't Give me Sugar in my Coffee (UDM)	UDM	Vo 15440, Vo 5002
E3714-17	(Untraced--Apparently Not UDM)		

Note: Mx E3700-01 titled "Shout Mona You Shall Be Free" in ledgers

As Above. September 9, 1926.

E3718-19	Kissin' on the Sly	UDM	Vo 15452, Vo 5013, De DL 4760
E3720-21	Hold on to the Sleigh	UDM	Vo 15451, Vo 5012, Br 114, Spt 2042
E3722-23	In the Good Days of Long Ago (UDM)	UDM	Vo 15442, Vo 5004
E3724-25	My Girl's a High Born Lady	UDM	Vo 15445, Vo 5007
E3726-27	The Cross-Eyed Butcher and the Cackling Hen (UDM)	UDM	Vo 15453, Vo 5014, Br 114. Spt 2041, De DL 4760
E3728-29	In the Old Carolina State (Where the Sweet Magnolias Bloom)	UDM	Vo 15443, Vo 5005

E3730-31	Never Make Love No More (UDM)	UDM	Vo 15453, Vo 5014, Br 113
E3732-33	Arcade Blues (UDM)	UDM	Vo 15440, Vo 5002
E3734-35	Them Two Gals of Mine	UDM	Vo 15446, Vo 5008
E3736-37	Diamond in the Rough	UDM	Vo 15451, Vo 5012, Br 113
E3738-39	Tossing the Baby so High (UDM)	UDM	Vo 15452, Vo 5013
E3740-41	Sho' Fly, Don't Bother Me (UDM)	UDM	Vo 15448, Vo 5010
E3742-43	Uncle Ned	UDM	Vo 15450, Vo 5011
E3744-45	Braying Mule	UDM	Vo 15450, Vo 5011

Brunswick Division, B.B.C.Co. New York, N.Y. September 9, 1926.

E21920-21	Transferred from Vocalion Masters	E3730-31
E21922-23	" " " "	E3736-37
E21924-25	" " " "	E3726-27
E21926-27	" " " "	E3720-21

As Above. April 14, 1927.

E21916-17	Transferred from Vocalion Masters	E2763-64
E21918-19	" " " "	E2765-66

Notes: The ledger sheet bearing masters E21924 through E21927 is dated Sept 9, 1927, but this is probably a typographical error, as the year "'26" has been pencilled in. We assume that "transferring masters" is simply a book-keeping procedure, and that no re-recordings or re-masterings are involved.

Vocalion Division, B.B.C.Co. New York, N.Y. May 7, 1927.

Uncle Dave Macon and His Fruit Jar Drinkers: Macon, vocal and banjo; Sam McGee, guitar on all sides from this session; Kirk McGee and Maize (correct spelling is Mazy) Todd, fiddles unless otherwise indicated. On sides marked -1, Kirk McGee plays mandolin instead of fiddle. On sides marked -2, Todd not present. Sides marked -3, K. McGee not present.

E4923-24	Bake that Chicken Pie	UDM & FJD	Vo 5148
E4925-26	Rockabout My Saro Jane	UDM & FJD	Vo 5152, Br 80091, Br BL-59001, Cor MH-174
E4927-28	Tell Her to Come Back Home	UDM & FJD	Vo 5153, De DL-4760
E4929-30	Hold that Woodpile Down	UDM & FJD	Vo 5151, RBF RF-51
E4931-32	Carve that Possum	UDM & FJD	Vo 5151, De DL-4760
E4933-34	Hop High Ladies, the Cake's All Dough	UDM & FJD	Vo 5154
E4935-36	Sail Away, Ladies	UDM & FJD	Vo 5155, Br 80094, Br BL-59000, Cor MH-174
E4937-43	(Untraced--presumably not UDM)		

As Above. May 9, 1927.

E4944-45	I'm a Goin' Away in the Morn	UDM & FJD	Vo 5148, De DL-4760
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E4946-47	Sleepy Lou	UDM & FJD	Vo 5156, De DL 4760
E4948-49	The Gray Cat on the Tennessee Farm (UDM)	UDM & FJD	Vo 5152
E4950-51	Walk, Tom Wilson, Walk -2,3	UDM & FJD	Vo 5154
E4952-53	I'se Gwine Back to Dixie -2,3	UDM & FJD	Vo 5157
E4956-57	Go Along Mule	UDM & FJD	Vo 5165
E4958-59	Tom and Jerry	UDM & FJD	Vo 5165, RBF RF-51, De DL-4760
E4960-61	Rabbit in the Pea Patch	UDM & FJD	Vo 5156
E4962-63	Jordan is a Hard Road to Travel	UDM & FJD	Vo 5153, RBF RF-51
E4964-66	(untraced)		
E4967-68	Pickaninny Lullaby Song -2	UDM & FJD	Vo 5155

As Above. May 10, 1927.

The Dixie Sacred Singers: Uncle Dave Macon, banjo and vocal; Sam McGee, guitar and vocal; Kirk McGee, vocal; Maize Todd, fiddle, unless otherwise noted. Kirk McGee plays fiddle on sides marked -1; and plays mandolin on sides marked -2. Maize Todd absent on sides marked -3. Sides marked -4 are vocal solos by Macon; -5 indicates Macon alone.

E4969-70	Are You Washed in the Blood of the Lamb -2	DSS	Vo 5158
E4971-72	The Maple on the Hill -2	DSS	Vo 5158
E4973-74	Poor Old Dad -2	UDM & MB	Vo 5159
E4975-76	Walking in the Sunlight (Rev. H.J. Zelle, wds; G.H. Cook, music) -2	DSS	Vo 5160
E4977-78	Bear Me Away on Your Snowy Wings-2	DSS	Vo 5160
E4979-80	The Mockingbird Song Medley -1,4	UDM	Vo 5161
E4981-82	Shall We Gather at the River (Robert Lowry) -3	DSS	Vo 5162, De DL-4760
E4983-84	When the Roll is Called Up Yonder (J.M. Black) -1,3	DSS	Unissued
E4985-86	In the Sweet Bye and Bye -2	DSS	Vo 5162
E4987-88	God Be With You 'Till We Meet Again (J.E. Rankin) -2	DSS	Unissued
E4989-90	Shade of the Old Apple Tree -5	UDM	Vo 5149
E4991-92	Molly Married a Traveling Man -5	UDM	Vo 5159
E4993-93½	When Reubin Comes to Town -5	UDM	Vo 5163
E4994-95	Got No Silver nor Gold Blues -5	UDM	Vo 5164
E4996-97	Heartaching Blues -5	UDM	Vo 5164
E4998-99	Roe Rire Poor Gal	UDM	Vo 5163

As Above. May 11, 1927

Personnel and instrumentation vary from song to song:

- 1 indicates Sam McGee vocal; -2, on guitar; -3, on banjo guitar
- 4 indicates Kirk McGee vocal; -5, on fiddle; -6, on mandolin;
- 7, on banjo
- 8 indicates Maize Todd on fiddle
- 9 indicates Uncle Dave Macon on banjo; -10, on vocal.

E5014-15	Old Master's Runaway -2,4,7,8,	MBT	Vo	5167
E5016-17	Charming Bill -2,4,5,7,8,9	MBT	Vo	5166
E5018-19	A Flower from My Angel Mother's Grave -2,4,6	MB	Vo	5166
E5020-21	C-h-i-c-k-e-n Spells Chicken -1,2,4,5	MB	Vo	5150
E5022-23	Salty Dog Blues -2,4,5	MB	Vo	5150
E5024-25	Salt Lake City Blues -2,4,5	MB	Vo	5169
E5026-27	Rufus Blossom -1,2,4,5,8	MBT	Vo	5170
E5028-29	Ragged Jim -2,4,6	MB	Vo	5170
E5030-31	Someone Else May be There While I'm Gone -2,4,5	MB	Vo	5167
E5032-33	Hannah, Won't You Open the Door? (A. Sterling, wds; H. Von Tilzer, music) -2,4,5	MB	Vo	5169
E5034-35	My Family Has Been a Crooked Set -1,2,7	MB	Vo	5171
E5036-37	The Tramp -1,2,6	MB	Vo	5171
E5038-39	You've Been a Friend to Me -2,9,10	UDM & MB	Vo	5172
E5040-41	Backwater Blues -2,9,10	UDM & SM	Vo	5164
E5042-43	More Like Your Dad Every Day	UDM	Vo	5172

Brunswick Division, B.B.C.Co. Chicago, Ill. July 25, 1928.

Uncle Dave Macon, vocal, -1; banjo, -2.

Sam McGee, vocal, -3; banjo-guitar, -4; guitar, -5; banjo, -6.

C2125,A,B	From Earth to Heaven (UDM) -1,2,4	UDM	Br	329, RBF	RF-51
C2126,A,B	The Coon that Had the Razor (UDM) -1,2,4	UDM	Vo	5261	
C2127,A,B	Buddy Won't You Roll Down the Line (UDM) -1,2,4	UDM	Br	292, Fw	FA-2953
C2128,A,B	Worthy of Estimation (UDM) -1,2,4	UDM	Br	266	
C2129,A,B	I'm the Child to Fight -1,2,4	UDM	Br	292, De	DL-4760
C2130,A,B	Over the Road I'm Bound to Go (UDM) -1,2	UDM	Br	329, Fw	FA-2953
C2131,A,B	Uncle Dave's Medley (She's the Only Girl I Love/Don't Love Nobody/ Sweet Violets/Devil's Dream) -2,6	UDM & SM		Rejected	
C2132,A,B	Easy Rider -3,4	SM	Vo	5254	
C2133,A,B	Chevrolet Car -3,4	SM	Vo	5254	
C2134,A,B	The Dying Thief -1,2,4	UDM		Rejected	
C2135,A,B	Uncle Dave's Favorite Religious Mel- odies (Near My God to Thee/Sweet Hour of Prayer/Sweet Bye and Bye) -2,6	UDM & SM		Rejected	
C2136,A,B	As Willie and Mary Strolled By the Seashore -3,5	SM	Vo	5310	
C2137,A,B	The Ship Without a Sail -3,5	SM	Vo	5310	
C2138,A,B	The New Ford Car (UDM) -1,2,4	UDM	Vo	5261	

As Above. July 26, 1928.

C2139,A,B	The Gal that Got Stuck on Everything She Said (UDM) -1,2	UDM	Br	266, RBF	RF-51
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C2140,A,B Comin' Round the Mountain -1,2,3,5 UDM & SM Br 263,
Br 425
C2141,A,B Governor Al Smith (UDM) -1,2,5 UDM Br 263

Brunswick Division, B.B.C. Co. Chicago, Ill. June 20, 1929.

Uncle Dave Macon, banjo and vocal, with accompaniment as follows:
Sid Harkreader, vocal, -1; guitar, -2; no vocals, -3.

C3657, A,B Darling Zelma Lee -2 UDM & SH Vo 5380
C3658, A,B Put Me in My Little Bed -2 UDM & SH Vo 5397
C3659, A,B Life and Death of Jesse James -2 UDM & SH Vo 5356
C3660, A,B Man that Rode the Mule Around the
World -2 UDM & SH Vo 5356
C3661, A,B Tennessee Jubilee -2 UDM Br 355, De
DL-4760
C3662, A,B New Coon in Town -2 UDM Br 340
C3663 (Apparently not Uncle Dave Macon)
C3664, A,B For Goodness Sakes Don't Say I Told
You -2 UDM & SH Vo 5374
C3665, A,B We Need a Change in Business All
Around -2 UDM & SH Vo 5374
C3666, A,B Susie Lee UDM Vo 5380
C3667, A,B Mister Johnson -2 UDM & SH Vo 5341
C3668, A,B Farm Relief UDM Vo 5341, De
DL-4760
C3669, A,B Uncle Dave's Travels, Part 3 (In
and Around Nashville) UDM Br 355
C3670 Uncle Dave and Sid on a Cut-Up -2,3 UDM & SH Unissued
C3671 Select Banjo Waltz -2,3 UDM & SH Unissued
C3672-74 (Apparently not Uncle Dave Macon)

As Above. June 21, 1929.

C3675, A,B Since Baby's Learned to Talk UDM Br 362,
Spt 2041
C3676, A,B Uncle Dave's Travels, Part 4 (Visit
at the Old Maid's) UDM Br 362,
Spt 2041
C3677, A,B Cumberland Mountain Deer Race -2 UDM Rejected
C3678, A,B Nobody's Darling on Earth -1,2 SH & UDM Rejected
C3679, A,B Over the Mountain -2 UDM & SH Br 349
C3680, A,B Hush Little Baby Don't You Cry UDM Vo 5397
C3681, A,B Darby Ram -2 UDM Unissued
C3682, A,B Eli Green's Cake Walk -2 UDM Unissued
C3683-86 (Apparently not Uncle Dave Macon)
C3687, A,B Uncle Dave's Travels, Part 1 (Misery
in Arkansas) -2 UDM Br 340, De
DL-4760
C3688, A,B Flitting Away -1,2 UDM & SH Unissued
C3689, A,B Traveling Down the Road -1,2 UDM & SH Unissued
C3690, A,B Uncle Dave's Travels, Part 2 (From
Louisville, Ky.) UDM Br 349
C3691 Children I Must Go -2 UDM & SH Unissued
C3692 When First I Fell in Love -2 UDM & SH Unissued
C3693, A,B Railroadin' and Gamblin' -1,2 UDM & SH Unissued
C3694, A,B That's Where My Money Goes -1,2 UDM & SH Unissued

COMMERICAL MUSIC GRAPHICS: NINE

The practice of pictorially identifying a song by hand illumination precedes the technology of printing. After the period of Gutenberg and Caxton, it became common to decorate song texts on cheap broadsides with crude woodcuts. Examples of such decorations can be seen in Leslie Shepard's The Broadside Ballad (1962). When inexpensive music sheets were first printed, it seemed natural to add graphic designs to covers, continuing the illustrated broadside tradition and adding sales appeal to the songs by attractive packaging.

Sheet music collectors Harry Dichter and Elliott Shapiro have suggested that the earliest known piece of illustrated sheet music in the United States was the "Federal March" printed about 1788. It is found in their book, Early American Sheet Music (1941), plate 3. Because our nation was an agrarian society in its formative years, many of the present-day visual symbols closely associated with country-western music, such as log cabins, rustic fiddlers, and plow-boys, were in use by music publishers well before the Civil War. For example, two pieces of antebellum sheet music which anticipated contemporary country graphics were "Westward Ho," published in Philadelphia in 1839 and "The California Pioneers," San Francisco, 1852. These romantic representations of frontier life are reproduced in Lester S. Levy's Grace Notes in American History (1967), pages 50 and 54.

One of the many unexplored areas in American folk and popular culture studies is that of the sheet music collectanea labeled "old-time" or "hillbilly." To my knowledge, no one has ever prepared a checklist of sheet music by the pioneer recording artists who opened the old-time field for Okeh and other firms in the mid-1920's. Nor has anyone reproduced more than a handful of these particular items.

Three excellent examples of sheet music in this genre were used in The Country Music Who's Who (1966) Part 8, pages 9, 13, 16. Editor Thurston Moore selected "You Will Never Miss Your Mother Until She Is Gone" by Fiddlin' John Carson, "The Wreck on the Southern Old 97" by Henry Whitter, and "My Blue Ridge Mountain Home" by Carson J. Robison. These pieces, significantly, did not show the artists as comic rubes. Instead, Carson and Whitter were dressed in suits appropriate for country men visiting the city for important matters. The "Blue Ridge" item, which could well have been graced by a cabin in the pines, featured a photograph of Robison and Vernon Dalhart in expensive overcoats and fedoras. One wonders, today, whether or not the Triangle Music Publishing Company was consciously stressing the urbanity and prosperity of Robison and Dalhart in 1927 when it offered "My Blue Ridge Mountain Home" to consumers.

"In the Jailhouse Now," the piece of sheet music reproduced below, is obviously non-rural in design and appeal. I have chosen

In The Jailhouse Now

[FOX TROT]

Words and Music by
Jimmie Rodgers

VICTOR RECORD No. 21245

by
Jimmie Rodgers
"America's Blue Yodeler"

With Ukulele Arrangement

Arranged by Art Addoms



UNITED PUBLISHING CO.

"The House of Red Hot Numbers"

145 WEST 45TH STREET NEW YORK

TROY

it deliberately because it poses several difficult problems for country music fans who are frequently torn between their affection for old-time values and their desire to hold modernity's cheer and comfort.

It is unlikely that any reader of the JEMF Quarterly need be reminded of the career of Jimmie Rodgers, the now-canonized rail-roader who made his first disc in 1927 and died of tuberculosis in 1933 at the age of thirty-six. Three widely disseminated portraits shape the Rodgers image: a wistful "Singing Brakeman" in a striped railroader's cap, a casual cowboy in a huge white Stetson, a jaunty popular entertainer in a rakish straw hat.

Rodgers recorded "In the Jailhouse Now" in Camden, New Jersey, on February 15, 1928, and it was released in the spring on Victor 21245. It can currently be heard on a reissue disc, The Short but Brilliant Life of Jimmie Rodgers (RCA Victor LPM 2634). This song was recorded at Rodgers' third session and at the time when he was first emerging into national popularity. Evidently, Rodgers' rendition was a notable success, as it was followed, in 1930, by "In the Jailhouse Now No. 2" (Victor 22523). Like many of Rodgers' compositions, this humorous jail song had roots in Negro tradition [One early version that preceded Rodgers' recording was made by Blind Blake in ca. November, 1927 (Paramount 12565)].

Ralph S. Peer, Rodgers' mentor, twice copyrighted "In the Jailhouse Now": March 24, 1928 and June 11, 1928. It was this latter form, arranged by Art Addoms, that Peer issued in sheet music form under the imprint of one of his New York firms, the United Publishing Company. It can be seen from the sheet music cover that by mid-1928 Rodgers was already nicknamed "America's Blue Yodeler," but he was not yet identified visually as a country performer.

It is readily apparent that the appeal of this particular item of sheet music was directed at an urban audience more accustomed to "red hot" fox trots than to barn dances. "In the Jailhouse Now" was originally printed in bright red and blue colors in standard sheet music size: 9" x 12." The background of the cover was blue and the jailhouse red. Although this contrast is lost in our present black-on-white reproduction, the tone of the "jazz age" is retained by the short dress of the flapper and her boyfriend's bellbottoms.

In future issues of the JEMF Quarterly I intend to use some sheet music that is fully "country" in design. I shall be in the favor of any collectors willing to submit such material from their private holdings. This particular "In the Jailhouse Now" was generously made available by Eugene Earle, president of the John Edwards Memorial Foundation.

--Archie Green
University of Illinois
Urbana, Illinois

MATERIALS TOWARD A STUDY OF EARLY COUNTRY MUSIC ON RADIO
IV. DALLAS, TEXAS

In this series of articles we present unanalyzed raw data which can be used to reconstruct the early history of country music on various radio stations throughout the United States. The following accounts and notices taken from the Dallas Morning News, April-October 1923, cover for that period the country music fare of the Dallas radio station WFAA. This information supplements Part II of this series (See JEMF Newsletter IV:4, Dec. 1968, p. 131) which covered that station from November, 1922 to March, 1923. The material was compiled by Gus Meade.

Apr. 18, 1923

12:30-1:00 PM

Charles Cornet, old time fiddler, in breakdown music.

June 5, 1923

11:00-12:00

Musical program under the auspices of Sanger Bros., presenting the Gibson Mandolin and Guitar Club, Tom D. Collins, Director.

July 17, 1923

11:00-12:00

(Wed.)

Gibson Mandolin and Guitar Club, Tom D. Collins, Director.

July 21, 1923

8:30-9:30

(Sat.)

Old Fiddlers' Concert, players from Renner, Texas, directed by H.R. Duggan, in breakdown and melody.

Dallas Morning News, July 21, 1923, p. 18, "Old Fiddlers Will Play Over Radio - Late Saturday Program To Be Under Auspices of Whittle Co." Old fiddlers from Renner, Texas, marshaled by H.R. Duggan, banker of the suburban town will be in radio program Saturday night at 8:30 o'clock at station WFAA . . . These are experienced players of much skill, some having many years training and others of the later school. All have mastery of the bow and have appeared in many places over the state in delightful entertainments.

Their music is suited for the dance, in waltz, reel, or other figures from among the older favorites, and they have fox-trots and latter day progressive movements in a varied repertory.

Aug. 25, 1923

8:30-9:30

(Sat.)

W.H. Dawson & his old-time fiddlers & assistants from Rockwell, Texas (featuring Judge E.C. Heath & B.F. Keahey, violins; J.O. Dawson & Ray Hanby, mandolins; Miss Floy Dawson, pianist; Raymond Dawson, guitar; W.H. Dawson, cello; Miss Veda Dawson, Miss Floy Dawson, & Miss Edna Butler, singers.

Sept. 15, 1923 (Sat.)
8:30-9:30 Fiddlers from Renner, Texas led by H.R. Dugger [sic]

Oct. 5, 1923 (Fri.)
8:30-9:30 Old Fiddlers & Banjo Pickers, led by Dr. Claude Watson

Dallas Morning News, Saturday, Oct. 6, 1923, p. 3.

Demonstrating the physician's appreciation of music as entertainment and as a possible therapeutic agent, Dr. Claude E. Watson led a group of fiddlers and banjo players through a program that must have induced thrills in many halting feet. Dr. Watson has attained much fame as a conductor, both in and out of the Hella Temple auspices, under which he began his entertaining. He charmed and rejuvenated in the homes of children and aged about the city. Then he experienced a demand for general entertainment and with his fellow workers he has led a busy life, after office hours administering to the desires for favorite music played in the old-time way.

After previous radio recitals, messages have come from all over the United States, for Dr. Watson is known as a capital entertainer in connection with the annual Imperial Shrine meetings and the Dallas musicians who always have part in the programs. Many messages were received last night. Richard Bell, Owosso, Mich., having the distance record for wire comment.

Players were Dr. Claude E. Watson, clarinet, banjo & guitar; B.F. McGlothlin, 345 lb. policeman, playing the fiddle left-handed; L.W. McCreight, guitar with 16 strings; George Hoehan, banjo & mandolin; and Curley Wilburn, with an old-time 5-string banjo.

Oct. 12, 1923 (Fri.)
8:30-9:30 Musical recital presenting Charles Cornet, old-time fiddler, and Mario H. Bolack, blind pianist.

Dallas Morning News, Oct. 12, 1923, "Friday evening the program will present Charles Cornet, an old-time fiddler, and M.H. Bolack, both of whom have played for radio listeners in previous programs."

Oct. 16, 1923 (Tues.)
11:00-12:00 Gibson Mandolin & Guitar Club, under direction of Tom Collins.

Oct. 27, 1923 (Sat.)
8:30-9:30 Old Fiddlers from Renner, Texas.

TAPESCRIPT
INTERVIEW WITH WELBY TOOMEY (T7-197)

These tapescripts, drawn from tapes in the JEMF archives, are resumés of interviews of artists and other people associated with the commercial recording industry. They are reasonably complete but not verbatim transcriptions. The tapescripts are to be regarded as raw data: they do not correct, reorganize or rework the data on tape. The tapescript is thus an accurate sequential index to the interview. We will appreciate any documented corrections or further data that readers can provide regarding interview tapescripts. We also urge other researchers to send us copies of interviews they have conducted for deposit in the JEMF archives, preferably with tapescripts on the model of the following.

* * * * *

Welby Toomey was located by Archie Green and Norm Cohen on May 27, 1969, in Lexington, Ky. They had been visiting Asa Martin at his home near Irvine, Ky. Martin had taken them to visit Doc Roberts, who told them that the last he knew Welby Toomey was a retired barber living in Lexington. Green and Cohen stopped in Lexington on their way back north and checked a telephone directory. They found Toomey listed, at an address a few blocks from where they got off the freeway to make the phone call. They visited him that afternoon at his home and taped the following interview.

* * * * *

Welby Toomey was born in Fayette County, Kentucky, in 1897. He lived there until he was about five years old, when his family moved to Madison County, where he lived for fourteen years. From there, he moved to Poosey (?) Ridge, where he lived until he was married.

After Welby married, Dennis W. Taylor was trying to get an orchestra together to do some recording for the Starr Piano Co. He had scouted the country for a vocalist and didn't find anyone satisfactory, so he came to Welby. Welby had known him since he was little. Welby had a reputation for singing. Sometimes he would visit crap games--often people would get together in the woods for a crap game--and they would pitch him dimes to get him to sing some songs. "Pearl Bryan" was the favorite song then; he was about 12-14 years old at the time.

The group went on to make records, but none sold a million. Somehow, the group eventually split up; some of the other fellows felt they should be the leaders rather than Taylor, and that caused some friction. Welby got married and was raising a family, and

had no more time for the music business.

Dennis Taylor was older than Welby. He was a good, moral fellow, but had some peculiarities. When they went into the music business, he wanted the other fellows to trust him to handle the money. Welby had him make a \$2000 bond for handling his share. Taylor furnished the transportation from Richmond, Kentucky, to Richmond, Indiana. They'd leave in Taylor's Model A Ford about 4 o'clock in the morning and arrive at about 8 o'clock that night. They had a certain place where they would put up, and a certain place where they'd take their meals. They'd stay in Richmond for two or three days, recording what they'd rehearsed. Doc Roberts was the one that finally wanted to pull out of the group, so they broke up. Taylor lived about five miles from Richmond at Taylor's Fork, where he owned a little farm. Taylor paid all the expenses of the recording trip in order to get a 1/4 share of the royalties.

Edgar Boaz (the guitarist) was a kind of happy-go-lucky fellow who liked to drink. Welby thinks he had been married before the band got together, but later he and his wife separated. Boaz disappeared later, and Welby never knew what became of him. Welby thinks that Boaz was born in Indiana; they first met him in Richmond when they went to record. They hadn't rehearsed together at all previously.

Taylor had no say about the songs they recorded. They would give the A&R man a list of the songs they wanted to record. If someone else hadn't already recorded those songs, they would record them.

The group went to Richmond three or four times to record. After they pulled apart, Welby made a trip up there with a Negro named Sammy Brown, from Lexington. Welby had first heard Brown playing in Versailles, Ky. Brown, who had six fingers on each hand, played a one-man band (guitar, drums, etc.). They recorded "Jockey Club Blues," but it didn't sell well. (See discography at end of tapescript.) Welby thinks Brown was 22 or 23 at the time.

Welby enjoyed making records; they'd work five or six hours a day, starting at 9 o'clock, then taking an hour off for lunch at 12 noon. Mr. Widdemeyer (?; Starr's A&R man) told Welby not to eat too much or his stomach would expand and he wouldn't be able to sing well. Widdemeyers told them that if they felt a bit nervous, they should take a shot or two from the bottle. He was present at all of Welby's sessions. Welby kept in contact with Starr about when to come back for another session; they always wanted to know how many new songs Welby had.

"Pearl Bryan" was one of Welby's favorite songs, although he never recorded it. (He tells the story of the murder, and sings a fragment of the ballad.) He learned "A Railroader for Me" from his sister, who played accordion and sang. He had known "I Wish

I was Single" almost all his life, and everybody knew "John Henry. He didn't write any of the songs he recorded. (Discussion of two songs he wrote recently.)

(Welby shows a photograph of himself, Edgar Boaz, Dennis Taylor, and Doc Roberts in the Gennett studio, standing in front of a stove-pipe-like horn extending from the engineer's booth. This was taken when they were still recording acoustically. Discussion of recording process.) Welby was told that at that time it cost about \$100 to make a master. As soon as they finished recording, the engineer would play it back for the group to hear.

Welby's first recording trip was soon after he was married, which was May 25, 1925. He married Corbell Carlton (?) of Woodford County. They lived together for 25 years and had four children, then divorced. Welby then married Elizabeth Nichols; they have one 16 year-old boy.

When the group was recording, they didn't all face the same horn, but each performer had a horn for himself. Mr. Widdemeyers stood inside the recording booth with the engineer.

Welby's father was born near London, England. He came to this country when he was five years old with his parents and they settled near Winchester, Ky., and bought a farm. (More discussion of his parents and grandparents; anecdote of how his father first met his mother; Welby's religious beliefs.) Welby's father sang, but Welby never learned any songs from him. He used to sing "Barbara Allen." Welby learned "Golden Willow Tree" from a fellow who wrote the words down for him when Welby was about 15 years old. He also learned the tune from this fellow, who lived in Madison County.

(At this point, Welby brought out several of his old records and played them on his phonograph: "Golden Willow Tree," "A Railroader for Me," and "Frankie's Gambling Man.")

In a discussion on the possible role of the music store(s) in Richmond, Ky., in promoting the group's recordings, Welby said he didn't think they had anything to do with their career. Boaz used to hang around Muncie's Furniture Store, which sold pianos and also records, but that was after they had already recorded. Boaz didn't live in Richmond, Ky. until after they recorded.

Welby never played on radio. However, the group did a lot of entertaining at local high schools, where they would draw large crowds. Admissions were 15-25 cents. These performances promoted the sale of records.

Welby had been a barber off and on for many years. He worked on a farm until he was in his 40's. His first wife had a house in Lexington and wanted him to sell the farm and move there. (Related how he learned to be a barber. Interview concluded with Welby recounting his recent trip to the Holy Land, which impressed him greatly, as he is a devout Christian.)

DISCOGRAPHY OF RECORDINGS BY WELBY TOOMEY

All the phonograph recordings that Welby Toomey made were cut for the Starr Piano Company in Richmond, Indiana. This brief discography is incomplete in that exact label information is not included--in particular, pseudonyms were used on some of the subsidiary labels which is not indicated here. Toomey himself played no instrument; his accompanists at the 1925 and 1926 sessions were Edgar Boaz on guitar and Doc Roberts on fiddle, as indicated below. Additional information from readers will be appreciated.

The first column below gives the master number. Starr indicated successive takes by first the plain number and then suffixed A, B, etc. The second column gives the title followed by a note indicating the accompaniment: guitar only, -1; guitar & violin, -2. The third column lists release numbers (label names are abbreviated as per scheme given below).

September 30, 1925.

12353,-A	The Golden Willow Tree	Rejected, remade
12356,-A	Meet Me in the Moonlight Alone	Rejected, remade
12357,-A	Frankie's Gamblin' Man	Rejected, remade

November 13, 1925.

12412,-A	Frankie's Gamblin' Man -1	Ge 3195
12413,-A	The Golden Willow Tree -1	Ge 3195
12414,-A	Thrills that I Can't Forget -1	Ge 3228
12415,-A	I'll Take Low and Go Down	Rejected
12416,-A	Goodbye Little Girl	Rejected
12417,-A	Railroad Daddy -2	Ge 3202, Chal 504

November 14, 1925.

12420,-A	I Wish I Was Single Again -2	Ge 3202
12421,-A	Where Are Your Smiles	Rejected
12422,-A	Wild Bill Jones -1	Ge 3228, Chal 324

Ca. October, 1926.

12572	The Death of John Henry -2	Ge 6005, Chal 228, Ch 15198, Spt 9245, Svt 5002, Svt 8146, Her 75532
12573	The Drunkard's Dream -2	Rejected
12576	Abraham and Isaac -2	Rejected
12577	Roving Gambler -2	Ge 6005, Chal 229, Ch 15203, Spt 9252, Svt 5006, Svt 8151, Her 75532
12580	Someday We'll Meet Again -2	Rejected
12581	Little Brown Jug -2	Ge 6025, Chal 229, Ch 15203, Spt 9252, Svt 5006, Svt 8151
12582	I Had But Fifteen Cents -2	Rejected

November 22, 1927.

Welby Toomey, vocals. Accompanists (guitar on all four sides, harmonica on first and third sides, jazzbow on fourth side) unknown.

GEX-971,-A	You Must Unload	Rejected
GEX-972,-A	The Faded Coat of Blue	Rejected
GEX-973,-A	Sadie Ray	Rejected
GEX-974,-A	A Lone Summer Day	Rejected

Notes: In his interview, Toomey recalled going to Richmond with Sammy Brown, and that they recorded "Jockey Club Blues." GEX-970 was "Jockey Blues" by Sammy Brown, but there is no indication in the ledgers that Toomey sang on that piece as well. Nor is there any indication of who accompanied Toomey on the above four sides, but it is likely that Brown was the guitarist.

* * * * *

FROM THE ARCHIVES: The First Cajun Recordings?

JULY 15, 1925

"Cajun" Folk Song Recorded by General Phono Corp.

Folk Song of the Acadians, Who Live in the Louisiana Bayous, Recorded by Dr. James F. Roach, New Orleans, for Okeh Records

The item reproduced at the right is taken from The Talking Machine World, Vol. 21, page 12 (July 15, 1925).

To our knowledge, this was the first recording made of Cajun music; however, as far as we know, neither the title referred to nor any other items by Dr. Roach were ever issued by Okeh.

We welcome comments from readers on this matter.

NEW ORLEANS, LA., July 6.—The first recording of a "Cajun" folk song for Okeh records has been made by the Hart Piano House, Southern jobbers for the Okeh line.

The "Cajans," or Acadians, have a type of music all their own. They are the descendants of the French colonists banished from Grand Pré by the British after the cession to England of some of the French holdings off the Canadian shore, near Newfoundland. These people have lived along the Louisiana bayous, weaving and spinning and raising the peculiarly tinted cotton made famous in the cloths they weave, and the dialect they speak and the songs they sing in the fields and over the cradles are heard only in the bayou country. As portraits of bayou life they are real poetry, connoisseurs say, telling stories of the strange water creatures that inhabit the bayous, and the uneventful life of fisherfolk.

The initial record is "Gue Gue Solingail," or "Song of the Crocodile." It is sung for the Okeh by Dr. James F. Roach, a new Orleans non-professional, who is gaining a widespread reputation for amateur and radio appearances. The success of the first recording will mean, it is believed, further experiment along the same line and the introduction of typical Cajun music and dialect lyrics to many music lovers, via the talking machine.

COMMERCIAL MUSIC DOCUMENTS: Number Three

The previous numbers in this series presented items that were clearly documentary in their original purpose: both the royalty statement and the company ledger sheet were intended to document some phase of the recording business for then-current needs. Occasionally, however, items which are of a more ephemeral nature can, years later, take on documentary significance. An example is the telegram sent to musician Asa Martin by Columbia A & R man Art Satherly which is reproduced below. The recording dates for some of Columbia's recordings made at sites other than the standard New York, Nashville, or Hollywood studios are not always available. This telegram pinpoints the date of the last recording session made by Asa Martin and his band. Of course in this case it is probable that the information could eventually have been obtained from Columbia's files. However, it is conceivable that similar communications--say involving Paramount Records--might provide otherwise unobtainable data. This telegram was kindly lent to the JEMF by Asa Martin.

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

12345

CLASS OF SERVICE

This is a full-rate Telegram or Cablegram unless its deferred character is indicated by a suitable symbol above or preceding the address.

WESTERN UNION

(14)

R. B. WHITE
PRESIDENT

NEWCOMB CARLTON
CHAIRMAN OF THE BOARD

J. C. WILLEVER
FIRST VICE-PRESIDENT

SYMBOLS

DL = Day Letter
NM = Night Message
NL = Night Letter
LC = Deferred Cable
NLT = Cable Night Letter
Ship Radiogram

The filing time shown in the date line on telegrams and day letters is STANDARD TIME at point of origin. Time of receipt is STANDARD TIME at point of destination.

Received at 124 East Main Street, Lexington, Ky.

1938 NOV 5 PM 1 17

VEU70 11=COLUMBIA SOCAR 5 129P

ASA MARTIN= WLAP
LEXINGTON KY=

CAN RECORD YOU THIS THURSDAY BE HERE WEDNESDAY NOON JEFFERSON
HOTEL=

ART SATHERLEY

BOOK REVIEWS

Country Music, U.S.A., by Bill C. Malone (Austin, Texas and London: University of Texas Press, 1968; American Folklore Society Memoir Series, Vol. 54), 422 pages. \$7.50

As readers of this journal know, the first academic treatise on hillbilly music (in book form) is now available. Country Music, U.S.A., by Bill C. Malone, provides a good introduction for the student or general reader interested in the background of this area of Americana.

Fifteen years ago the serious researcher would not have found more than six substantive articles on country music. Hillbilly record collectors and discographers were beginning to gather biographical and discographical data about the more prominent country artists. But such attempts were, for the most part, poor counterparts of contemporary jazz research. Since then, a host of collectors, discographers, historians, and folklorists have been attracted to the field, and the results of their research have been both quantitatively and qualitatively productive. Many past performers and other important figures concerned with the hillbilly music business have been located and interviewed. Many country music discographies have been compiled. Early documents and articles have been unearthed which supply contemporary comment and criticism about various aspects of the industry. Record collectors' journals that have materialized during the last 15 years, both inside and outside the United States, published the results of much of this research. Recently, folklore journals have included several articles based on the same research.

The results of this research made Country Music, U.S.A., possible, and the author has credited sources liberally. Each of the book's chapters devotes itself to a particular period of time and to the styles and activity characteristic of that era. Adequate indices are provided, one containing names and subjects, the other song titles mentioned in the book. A bibliography, referencing both published and unpublished materials, as well as discographical entries, is also included.

In the preface and epilogue, Malone sets forth his hypotheses about present trends in country music, its connection with tradition, its adaptations, and its ultimate future. Malone's premises, for the most part, are presented objectively and stated well. One hypothesis, however, is open to criticism. In the preface, Malone states:

the musical line [of country music] . . . runs directly through such early commercial performers as Buell Kazee and Uncle Dave Macon to modern country stars such as Ernest Tubb . . . and George Jones. It does not run directly to such urban folk performers as Pete Seeger . . . or

Peter, Paul and Mary. For no matter what their talents might be, and regardless of the skills they might possess in imitating folk styles, they can never be considered as authentic folk performers. One cannot join the 'folk'; one must be born into the culture.

The distinction, to this reviewer, does not necessarily depend on the origins of the performer, but on his audience. In the past, mainly rurally based people have composed the country music audience, whereas the college campus and the large urban centers, such as New York, Chicago, and Los Angeles, have formed the nucleus of the folk music audience. A number of country music artists of the past have been from urban communities, but their musical talents have been focused upon the rural communities of the South, Mid-West, and West. Conversely, artists such as Gene Autry and Roy Rogers who, during the 1930s, in changing their roles from country music entertainers to movie cowboy heroes also changed their audience and severed their connections with country music. Similarly, Eddy Arnold, and other country singers who followed his example, after switching to a popular music style, was also catering to a new audience. Recently, the efforts of the country music industry to attract urban and popular music listeners by dressing up the music with orchestral and choral backgrounds has discouraged the listener in the disappearing rural community who prefers the older forms. This listener has been the backbone of country music. With his passing so also passes the era of country music.

One fault in the book that should be mentioned is the occurrence of several inaccuracies. This is perhaps the major flaw of the book, for it is a work of scholarly intent. The errors have apparently been caused by a reliance upon information obtained solely from interviews and published articles. Many such errors could have been avoided if the author had made use of discographies and other related materials to obtain more accurate chronological interactions between the entertainer and the recording industry. Among examples are the following: Malone states (p.54) that Clarence Ashley began his recording career in the mid-1920s when he formed the Blue Ridge Mountain Entertainers. This group actually made its first recordings in December, 1931, and was the last group with which Ashley recorded (prior to 1960). Gene Autry (pp. 152-3) did not first record for the American Record Company, but for Columbia, Victor, and Gennett. Autry's recording of "The Death of Mother Jones" was not recorded on at least seven labels. The American Record Company, which recorded 'Mother Jones', released recorded material to a number of Five-and-Dime store chains. Each of these chains had the recordings pressed and issued on their own labels, which were sold exclusively by the chain's stores. The first recordings of Bob Wills (p. 178) were released on the Vocalion label, a subsidiary of the American Record Company, not for Okeh, a subsidiary of Columbia. Columbia purchased the entire American Record Company stock in 1941 and

was forced to change the name to Okeh as Decca owned the copyright to the name Vocalion.

One cannot comment on all facets of Malone's book in a short review, covering as it does so many aspects of the country music business. It will suffice to say that most purchasers of the book will be provided with hours of interesting and informative reading from this first thorough survey of hillbilly music.

--Guthrie T. Meade
Fairfax, Virginia

* * * * *

Blues Records: 1943-66, by Mike Leadbitter and Neil Slaven (London: Hanover Books Ltd. [4 Mill Street, London, W.1], 1968. Available in U.S.A. and Canada from Oak Publications, 33 West 60th St., New York, New York 10023),

The publication of this eagerly awaited volume means that blues collectors now have discographical information on most records likely to be of interest to them from 1920 to 1966. This book, along with Blues and Gospel Records: 1902-1941 by Robert M.W. Dixon and John Godrich (Harrow: Middlesex, England, 1963), gives the blues collector and researcher a tremendous advantage over his country music counterpart.

Needless to say, then, this book is extremely useful. It is also needless to say that it contains errors and omissions. Every discography does. For it must be assumed by the discographer and buyer alike that any first edition is a precursor to a revised second edition. The question, then, in reviewing this book is whether it is as good and thorough as it could have been under the circumstances. My opinion is that it is not.

Before making criticisms, however, we should examine the problems facing the compilers and the standards which they have set for the work. The problems are considerable. The post-war years have seen the appearance of a large number of new record companies catering to the Negro market. Many of these had only local distribution, issued one or two records, and then faded into oblivion. Such records are still being discovered in warehouses for the first time by collectors fifteen or twenty years after the company's demise. The task of obtaining any information beyond that printed on the disc itself is therefore virtually impossible. Furthermore, several of the companies that have been traced by researchers have been found to have little or no data on the sessions.

The second main problem is that introduced by tape recording.

This technical advance has rendered the matrix number meaningless in many cases, making it very difficult to reconstruct sessions without the help of company files. Multiple track recording and overdubbing have only compounded this problem. The final problem is the long playing record. Companies can easily slap together an album with many previously unissued songs or alternate takes drawn from various sessions. Problems such as these make post-war discography a nightmare, and anyone who even attempts it deserves abundant admiration and sympathy.

The authors devote about a page to explaining their standards. Gospel recordings are not included except in a few cases where a blues artist recorded an occasional religious title. The reason for excluding gospel recordings is given as their "sheer volume". One could also mention the general lack of interest in gospel music on the part of collectors (including probably the authors) and the fact that post-war gospel discography is a far worse nightmare even than blues discography because of the large number of private pressings and custom records. The other great group of Negro artists to be omitted are those who recorded "rock & roll, rhythm & blues, jazz blues, or city blues." The authors announce that the records of these artists will appear in a second volume. Unfortunately, the above terms are descriptive of both performance styles and musical genres, and their meanings are by no means agreed upon by all collectors or researchers. In fact, even the meaning of the word "blues" is not agreed upon by everybody who uses it, and the authors here say nothing to enlighten us on the subject, even though by the title of their book they propose to include all the real "Blues Records". One can only guess at their concept of "blues" by considering which artists and recordings were included and which were not. All white artists were excluded with the possible exception of Harmonica Frank, who is generally considered to be white. One also notices immediately that records by vocal groups or with vocal refrains are not included. Thus only solo singers are included with the exception of a few chain gang work songs and some blues duets like Guitar Slim and Jelly Belly. Furthermore, only solo singers who played an instrument are included, except for organ and saxophone players, who are usually (though not always) excluded. Thus "stand up" vocalists like Jimmy Witherspoon are out. Also excluded are many singers who made heavy use of horns or organs, although they may not have actually played those instruments themselves. Finally the authors have chosen to omit those artists who have recorded a large quantity of songs which do not fit into the familiar "AAB" blues pattern but who otherwise would deserve inclusion. This group consists mainly of people like Chuck Berry and Little Richard, although it also seems to include artists like Elizabeth Cotten and others who are sometimes referred to as "songsters".

These standards, however, are not at all consistently applied, and I must admit to being baffled often by the authors' choices for inclusion or exclusion. I can only conclude that their statement "We have tried to include every artist who is of interest to Blues collectors" really means, "We have tried to include every

artist who is of interest to ourselves." For the authors' tastes seem to intrude constantly. I can conceive of no other explanation for the inclusion of Lillian Offitt, for instance, or the exclusion of Josh White. Sometimes the authors attempted to resolve these dilemmas by giving partial discographies, as in cases such as Leadbelly, Junior Parker, and Bo Diddley. This practice, of course, will satisfy nobody, since the criteria for inclusion are completely subjective and arbitrary. I can understand that the prospect of compiling a complete Leadbelly discography is formidable and would even be downright horrifying to someone who did not like Leadbelly music. For my own research interests, I would be most grateful for such a listing, even if it were replete with errors and omissions. Even though I find the three pages of Floyd Dixon listings just so much extra baggage for my own purposes, I'm glad to see them included if they can further anyone else's research.

But enough of such criticism; one could go on in this vein for pages on end. The simple fact is that the authors nowhere give a consistent definition, idea, or impression of what constitutes a "blues". Let us turn now to the actual contents of the book. These are impossible to criticize. As stated before, every first edition of a discography has errors, and this book is no exception. But, like Ivory Soap, this volume is still 99 and 44/100% pure. It cannot be overstressed that it is tremendously useful and the definitive work in the area (if one can use this term in view of the lack of serious competition). The layout, however, is frankly abominable. Sessions are jammed together one right after another with only a half-space between. Furthermore, there is no indentation, which makes it extremely difficult to run quickly down a page to find any particular piece of information. A great number of sessions have no location or date given and no indication whether the information is known or unknown. Even if it is unknown, I would welcome the expert opinions of Mssrs. Leadbitter and Slaven. Possibly some of these omissions and problems in layout are due to the inadequate time for proof-reading, which I understand the authors were allotted, or to demands by the publisher to conserve space. (If so, I would suggest that the authors seek a more amenable publisher for any revised edition--a problem which should not be too difficult, since information of this nature is public domain and not subject to copyright restrictions.) But if the authors were told to conserve space, why do they publish columns of hypothetical matrix numbers with no titles and release numbers? And why do they print rumored sessions such as those of such quaint figures as "Black Coffee" and "Bottleneck Sam"?

Finally, one must make the inevitable comparison between this volume and the earlier work by Dixon and Godrich covering the pre-war years. In layout Leadbitter and Slaven definitely come out second best even though the printing process employed is far superior to the smudgy stencils of the earlier work. I won't compare the contents, criteria, or scholarship involved in the two books, because this would be most unfair in view of the different

nature of the problems each team faced. Leadbitter and Slaven have omitted two valuable features of the earlier volume, the index of accompanists and the mention of other recordings by the artists (in this case, their pre-war recordings). They have, however, added two laudable innovative features. One is the place and date of birth of the artist, and the other is a few blank pages at the end for noting additions and corrections. Let's all use these and co-operate by sending our findings into the authors!

I would like to make two suggestions here, not necessarily directed toward Mssrs. Leadbitter and Slaven but toward future discographies in general. One is to extend further the idea of giving the artist's place and date of birth by giving a list of bibliographic references to articles, books, or information about the artist. The second is to give composer credits to the songs. Both types of information would be extremely valuable to anyone doing research on the artists or musical styles.

In conclusion, I should perhaps apologize for being so harsh in this review. Discography is, after all, a real "labor of love". The authors have undoubtedly sacrificed countless leisure hours which they would rather have spent listening to the music and personal savings which they will probably never regain through sales. We owe them both a great debt of gratitude. The best way to repay it is to send them our additions, corrections, and suggestions without feelings of rancor.

--David Evans
University of California
Los Angeles, California

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JEMF REPRINT NUMBER 13 NOW AVAILABLE

The latest number in the JEMF Reprint Series is now available. This number reprints two recent articles by ex-cowboy singer John I. White. The first article, "Great Grandma," was printed in Western Folklore (Volume 27, pp. 27-32, 1968), and recounts the origin and early history of that ballad. The second piece, "A Ballad in Search of Its Author," appeared in Western American Literature (Volume 2, pp. 58-62, 1967), concerns the song originally titled "Cowboy Song" by its author but now more generally known as "Railroad Corral." Copies of this reprint are available at 50 cents each (California residents please add 5% sales tax).

For other reprints currently available, please see page 84 of this Quarterly.

KING 500 SERIES NUMERICAL
(Part 5)

<u>Release No.</u>	<u>Master Nos.</u>	<u>Title</u>	
1094	3401	OUT OF SIGHT, OUT OF MIND	Ann Jones
	3400	SMART ALECK	
1095	3407	THE PREACHER AND THE BEAR	Eddie Smith
	3408	SNOW DEER	
1096		SHUT MY MOUTH WIDE OPEN	Joe Wheeler
		AIN'T THAT JUST LIKE A WOMAN	
1097	2433	THERE'S A HOLE IN THE GROUND	Grandpa Jones
	2885	LIGHT IN HIS SOUL	
1098	3375	MY HEART IS AN OPEN BOOK	Rome Johnson
	3378	FOOLISH ME FOR LOVING YOU	
1099	3415	WAITING	Ramblin' Tommy Scott
	3414	JUST A-DIGGIN' AND A-DIGGIN'	
1100			
1101			
1102			
1103			
1104	3348	CRAZY FINGER BLUES	Don Reno, Red Smiley
	3344	MAYBE YOU WILL CHANGE YOUR MIND	& the Tenn. Cutups
1105		YOU'RE ALWAYS THERE	Dill Hutto
		IT'S AS SIMPLE AS ABC	
1106		JAMBALAYA	Moon Mullican
		A MIGHTY PRETTY WALTZ	
1107		HONEY BABY	Jimmy Thomason
		THE SWEETEST FALL OF ALL	
1108		GREETINGS	Bob Newman
		TONIGHT'S THE NIGHT	
1109		COLD HANDS AND WARM HEART	Chuck Wells
		CAREFREE KISSES	
1110			
1111			
1112			
1113	3385	HOW YOU GONNA GET YOUR LOVIN'	Delmore Brothers
		DONE	
	3389	I SAID GOODNIGHT MY DARLING (BUT	
		YOU SAID GOODBYE TO ME)	
1114	3395	THE ARM OF GOD	Brown's Ferry Four
	3398	CAN'T YOU HEAR HIM CALLING	
1115		COME TO ME	Howdy Kemp
		SO BLUE	
1116	3384	UNDERTAKIN' DADDY	Wayne Raney
	3386	WHEN THEY LET THE HAMMER DOWN	

<u>Release No.</u>	<u>Master Nos.</u>	<u>Title</u>	<u>Artist</u>
1117	3444	AUTOMOBILE BABY	Jimmie Osborne
	3441	MAMA WON'T AGREE	
1118	3429	SHE'S GOT SOMETHING	Jimmie Ballard
	3430	I WANT A BOWLEGGED WOMAN	
1119		JESUS, MY LORD, MY KING	Kitty Mann
		GUESS I'LL TAKE A JOURNEY	
1120		I SAID IT'S YOU	Randall Parker
		YOU'RE THE SOMEONE I CAN'T FORGET	
1121	3284	SHOW ME THE WAY	Harlan County
	3285	GOD WILL GUIDE YOU	Four
1122		TWO TIMIN' MAMA	Hank Penny
		LOW DOWN WOMAN BLUES	
1123		MONKEY BUSINESS	Ann Jones
		I LOVE YOU MORE	
1124			
1125	3459	LANDSLIDE OF LOVE	Clyde Moody
	3460	I LOVE YOU DEAR FOREVER	
1126			
1127		WHY DON'T YOU MAKE BELIEVE	Joe Wheeler
		DO I LOVE HER	
1128	3333	LORD'S LAST SUPPER	Don Reno & Red
	3337	HIGHWAY TO HEAVEN*	Smiley
1129		WHAT DO YOU KNOW	Tommy Scott
		AIN'T LOVE GRAND	
1130	2329	FUTURE HOLDS NOTHING	Bailes Brothers
	2330	SHE HAS FORGOTTEN	
1131	3423	PHFFT! YOU WERE GONE	Bob Newman
	3252	DOODLE BUG	
1132	3434	I'LL DROWN IN MY TEARS	Jimmy Thomason
	3361	YOUR LOVE**	
1133		I NEED THE PRAYERS	Moody, Brown's
		THROUGH THE PEARLY GATE	Ferry Four
1134		I HOPE YOU'RE CRYING TOO	Hawkshaw Hawkins
		I'M A LONE WOLF	
1135	3469	TENNESSEE TANGO	York Brothers
	3471	RIVER OF TEARS	
1136		I'VE GROWN SO USED TO YOU	Cowboy Copas
		IT'S NO SIN TO LOVE YOU	
1137		PIPELINER BLUES	Moon Mullican
		SUGAR BEET	
1138	3477	HEAVENLY ROAD	Hawkshaw Hawkins
	3476	AN EMPTY MANSION	
1139		PURPLE ROBE	Cowboy Copas
		SOME FINE MORNING	

*Label title: THERE'S A HIGHWAY TO HEAVEN

**Label title: YOUR LOVE WAS LIKE THE WEATHER

<u>Release No.</u>	<u>Master Nos.</u>	<u>Title</u>	<u>Artist</u>
1140	3494	LIFE'S ELEVATOR	Mac Odell
	3492	KISS OF BETRAYAL	
1141	3465	THAT OLD TRAIN	Delmore Brothers
	3467	I NEEDED YOU	
1142	3417	NO LOVE TONIGHT	Howdy Kemp
	3420	HEARTBREAKING WALTZ	
1143		CREEK'S GONE MUDDY TILL THE END	Jimmie Ballard
1144	3443	DON'T SLAM THE DOOR	Jimmie Osborne
	3442	THIS EVIL LIFE DON'T PAY	
1145		PARADISE MY BRIGHT TOMORROW	Kitty Mann
1146		SWEET REVENGE YOU'RE NOT THE SAME SWEETHEART	Art Kibbee
1147	3457	FORGIVE ME	Clyde Moody
	3458	HARD HEARTED	
1148	3403	IF I COULD BUY YOU	Ann Jones
	3404	LOVE BIRD	
1149	3503	CHILD'S SIDE OF LIFE	Wayne Raney
	3504	IF YOU NEVER SLIP AROUND	
1150	3347	TENNESSEE CUT-UP BREAKDOWN	Don Reno & Red Smiley
	3345	I'M GONE, LONG GONE	
1151	3481	LOVE ME NOW	Cowboy Copas
	3486	FEELIN' LOW	
1152	3488	A CRUSHED RED ROSE	Moon Mullican
	3490	1000 AND 1 SLEEPLESS NIGHTS	
1153	3463	YOU MUST BE BORN AGAIN	Brown's Ferry Four
	3462	PRAISE GOD!*	
1154		BETTY LORRAINE TANGLED HEART	Hawkshaw Hawkins
1155		SWEET ORCHARD VINE STRANGE LOVE	Bob Newman
1156		BABY I'M LOST WITHOUT YOU SO FULL OF LOVE	York Brothers
1157		BIG DEAL BOUNCING HEART	Jimmy Thomason
1158	3466	TRAIL OF TIME	Delmore Brothers
	3468	WHATCHA GONNA GIMME	
1159	3493	SET YOUR DIAL ON HEAVEN	Mac Odell
	3491	I'D RATHER HAVE GOD	
1160	3499	POWERFUL LOVE	Wayne Raney
	3500	NO ONE'S CRYING BUT ME	
1161		YOU'RE SO GOOD TO ME I'M JEALOUS	Art Kibbee
1162	3338	SOME BEAUTIFUL DAY	Don Reno & Red Smiley
	3339	JESUS IS STANDING AT MY RIGHT HAND	
1163		MY LOVE FOR YOU WOULD FILL TEN POTS	Jack Cardwell

*Label title: PRAISE GOD! HE LOVES EVERYBODY

<u>Release No.</u>	<u>Master Nos.</u>	<u>Title</u>	<u>Artist</u>
1164	3489	SO LONG	Moon Mullican
	3440	OGGLIE, OGGLIE, OGGLIE	
1165		IF GOD CAN FORGIVE YOU	Charlie Gore
		THE MOON WON'T TELL	
1166	3483	IF WISHES WERE HORSES	Cowboy Copas
	3480	DOLL OF CLAY	
1167		TIME	Boyd Bennett
		A HOPELESS CASE	
1168			
1169	3523	TILL I WALTZ AGAIN WITH YOU	Charlie Gore &
	3424	WHEN I GAVE YOU MY LOVE	Ruby Wright
1170		WHY WAS I BORN TO BE BLUE	York Brothers
		BABY COME ON HOME	
1171		BACK IN YOUR OWN BACK YARD	Eddie Smith
		EXHIBITION SPECIAL	
1172	3527	THE DEATH OF HANK WILLIAMS	Jack Cardwell
	3505	TWO ARMS	
1173		ST. JOSEPH HIGH SCHOOL BOUNCE	Moon Mullican
		LAKEWOOD AND JOHN MARSHALL BLUES	
1174	3533	LIFE STORY OF HANK WILLIAMS	Hawkshaw Hawkins
	3532	PICKING SWEETHEARTS	
1175		KAW-LIGA	Hawkshaw Hawkins
		IF I EVER GET RICH MOM	
1176	3550	JERSEY ROCK	Zeb Turner
	3552	I'M IN LOVE WITH SOMEONE	
1177		I FEEL LIKE TRAVELING ON	Moody, Brown's
		UNCLOUDED DAY	Ferry Four
1178		LOVE FOR LOVE	Tommy Prisco
		NOW I KNOW	
1179		GOODBYE CHARLIE, GOODBYE	Linda Shannon
		LEGEND OF THE WELL	
1180		WHO'LL GIVE ME, YOU'LL GIVE ME,	Louie Innis
		WHO'LL GIVE ME KISSES	
		IT DON'T PAY TO ADVERTISE	
1181		I FOUND A NEW LOVE	Buddy Livingston
		I LOVE YOU AND YOU'LL ALWAYS	
		HAVE MY HEART	
1182		CUBAN PIANO PLAYER	Irving Fields
		MR. PIANO PLAYER	
1183		Cancelled	
1184			
1185	3562	THE LORD WILL MAKE A WAY SOMEHOW	Trace Family Trio
	3563	MOTHER'S TEAR STAINED BIBLE	
1186		IT'S MOMMA SHE'S THE ONE	Bob Newman
		SWEET MUSIC	
1187	3517	BETRAYED WALTZ	Wayne Raney
	3518	FALLING	
1188		SATAN TAKES A HOLIDAY	Globe Trotters
		DARKTOWN STRUTTER'S BALL	

<u>Release No.</u>	<u>Master Nos.</u>	<u>Title</u>	<u>Artist</u>
1189		TRIKINA BAINER	Lee Tully
1190		CHICKEN FLICKER'S BALL	Hawkshaw Hawkins
1191		BARBARA ALLEN	
		THE LIFE OF HANK WILLIAMS	
1192	3566	PEACE OF MIND	Tommy Prisco
		LET'S LIVE FOR LOVE	
1193	3565	SEVEN LONELY DAYS	Bonnie Lou
	3569	JUST OUT OF REACH	
	3568	NAG, NAG, NAG	Jimmy Osborne
1194	3575	SCARED TO GO HOME*	
	3573	I'M GONNA TELL YOU SOMETHING	Lattie Moore
1195		FOOLISH CASTLES	
		RIO COCO	Ann Leaf
1196		PROM RAG	
		TAMBO	Ann Leaf
1197		IN A LITTLE SPANISH TOWN	
		GOT A LITTLE ACHE IN MY HEART	Leslie Brothers
1198	3578	MY SHAWL	
	3576	RHEUMATISM BOOGIE	Moon Mullican
1199	3341	ROCKET TO THE MOON	
		A PRETTY WREATH FOR MOTHER'S GRAVE	Don Reno & Red Smiley
1200	3342	A ROSE ON GOD'S SHORE	
	3582	I CAN'T GO ON	Cowboy Copas
1201	3583	A WREATH ON THE DOOR OF MY HEART	
	3509	PRECIOUS LITTLE SWEETHEART	Boyd Bennett
1202	3511	WASTING MY TIME**	
		CLOUDBURST	Teddy Phillips
1203	3591	I WAS TALKIN'	
	3592	CAN I	Jack Cardwell
1204	3588	LONESOME MIDNIGHT	
	3558	WHEN YOU AND I WERE YOUNG MAGGIE	Eddie Smith
1205		HOT SHOT RAG	
		HOME	Mark Carter
1206	3519	KISS ME QUICK	
	3521	ROCKY, BUMPY ROAD TO LOVE	York Brothers
1207	3596	EVER SINCE WE MET	
		THERE'S A DIFFERENCE IN RELIGION	Bailes Brothers
1208	3595	AND SALVATION	
		I CAN'T HELP WHAT OTHERS DO	
1209	3461	YOU'RE MY CUTIE PIE	Zeb Turner
	3464	I'M GLAD IT'S OVER	
1210		WHEN THE REDEEMED ARE GATHERED IN	Brown's Ferry Four
		WHAT SHALL I DO WITH JESUS	
		MY GAL SAL	The Globetrotters
		AT SUNDOWN	

*Label title: I'M SCARED TO GO HOME

**Label title: I'M WASTING MY TIME

<u>Release No.</u>	<u>Master Nos.</u>	<u>Title</u>	<u>Artist</u>
1211		THE RING	Linda Shannon
		MY DEAREST DON'T DESERT ME	
1212	3586	MEXICAN JOE	Charlie Gore &
	3587	(YOU AIN'T NOTHING BUT A FEMALE)	Louie Innis
		HOUND DOG	
1213	3584	DANCIN' WITH SOMEONE	Bonnie Lou
	3585	SCRAP OF PAPER	
1214		BUMMING AROUND	Jimmie Blue
		WHY, WHY, WHY	
1215	6314	CONCH AIN'T GOT NO BONE	Blind Blake
	6315	HOLD EM JOE	
1216	2407	DON'T LET YOUR SWEET LOVE DIE	Homer & Jethro
	2642	LONG HANDLE TIME*	
1217	8380	I'M A LIKA YOU	The Holidays
	8382	ROLLING RIVER	
1218	3567	EACH TIME I PRAY	Charlie Gore
	3564	I KNOW SOMETHING	
1219	3597	BULL FROG BOOGIE	Melody Boys
	3598	WE'LL NEVER PART	
1220		WHAT AM I GONNA DO	Swanee River Boys
		WHEREVER I GO	
1221		HEY MR. CORN PICKER	Moon Mullican
		LEAVING YOU WITH A WORRIED MIND	
1222	3603	WHAT A WASTE (OF GOOD CORN LIKKER)	Bill Long & The
	3604	YOUR DADDY IS A RAILROAD MAN	Border Jumpers
1223		TO THE BIRDS	Steve Lawrence
		WITH EVERY BREATH I TAKE	
1224	3547	I WON'T TAKE YOU BACK	Buddy Livingston
	3548	WE'LL BE TOGETHER	
1225		WHAMMY BAMMY BUZZARD GOOZER	Louie Innis
		WHAT A WAY TO DIE	
1226		CUMANA	Arne Barnett
		BUMBLE BEE STOMP	
1227	3605	THIS ORCHID MEANS GOODBYE	Charlie Gore
	3515	WHO'S BEEN DRAGGIN'**	
1228	3572	I'M NOT BROKE***	Lattie Moore
	3574	DON'T TRADE THE OLD ONE****	
1229	3502	GONNA ROW MY BOAT	Wayne Raney
	3501	BURNING YOUR LOVE LETTERS	
1230		BE MY LITTLE BABY BUMBLE BEE	Jimmie Blue
		OLD SHOE COBBLER	
1231	3570	HILLS OF ROAN COUNTY	Jimmie Osborne
	3571	MY MAIN TRIAL IS YET TO COME*****	

*Label title: WHEN IT'S LONG HANDLE TIME IN TENNESSEE

**Label title: WHO'S BEEN DRAGGING YOUR LITTLE RED WAGON

*** Label title: I'M NOT BROKE BUT I'M BADLY BENT

****Label title: DON'T TRADE THE OLD ONE FOR A NEW ONE

*****Label title: MY MAIN TRAIL IS YET TO COME

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THE VICTOR MASTER BOOK: VOL 2 (1925-1936) by Brian Rust (Hatch End, England: Rust, 1969; 776 pp.). This valuable discographic aid lists all Victor Recordings (excluding Red Seal titles, privately-made records, or foreign interest items) made starting with the introduction of the electrical "orthophonic" recording system in February, 1925 to mid-August, 1936. Artist and title index and cross-indexes numerically by release number are included. This book will be reviewed in more detail in the next issue of the JEMF Quarterly.

"Profiles: Why Don't We Just Hum for a While?" by William Whitworth in the New Yorker (XLV, March 1, 1969, pp 38-66) is a biography of Roger Miller. Whitworth presents a sympathetic view of an important contemporary CW song writer.

At the 17th Annual Meeting of the California Folklore Society (San Fernando Valley State College, Northridge, Calif.; April 18-19, 1969) four papers were presented that dealt to a greater or lesser degree with commercially recorded folk music. Norman Cohen, in a paper entitled "The Contribution of Tin Pan Alley to American Folk Music," discussed American pop music of the period 1870-1910, the extent to which it has entered the folk tradition, and its significance in affecting the subsequent development of the hillbilly phonograph business. David Evans (UCLA) read a paper, "Folk and Commercial Aesthetics in the Blues," emphasizing the roles of such early A&R men as Henry Speir in determining what and who was to be recorded and thus in shaping the development of the commercial blues tradition. Peter Welding (UCLA), in his paper, "The Role of Instruments in the Evolution of American Negro Folk Music," documented in detail the early assimilation of the fiddle and banjo by plantation Negroes in the early 19th century and traced the developments into the present century. Ed Kahn, in the concluding paper of the meeting entitled "Folklore: A Sub-discipline of Media Studies?" emphasized the relationship between traditional folklore studies and current studies into the mass communication media. He discussed the ballad "The Wreck of the Old 97" as an example of how, in order to understand the folk process, one must consider many factors outside of the scope of the usual folksong scholarship.

JEMF HOLDINGS: SONG FOLIOS Part 5

In this issue the Quarterly continues a list of the song folios which the JEMF has on file, excluding those held on micro-film only. The Foundation would appreciate receiving any song folios which it lacks.

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MISCELLANEOUS PUBLICATIONS

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The John Edwards Memorial Foundation Archiving and Cataloging Procedures. A guide to the archiving and indexing procedures used for materials in the JEMF collections. It is of sufficiently broad scope to be adaptable to other collections. 50¢.

Program Guide to 3rd Annual UCLA Folk Festival. Contains biographies, photos, and complete LP discographies of festival performers, including the Blue Sky Boys, Jimmie Driftwood, Son House, Doc Hopkins and others. \$1.00

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The purpose of the JEMF is to further the serious study and public recognition of those forms of American folk music disseminated by commercial media such as print, sound recordings, films, radio, and television. These forms include the music referred to as "country," "western," "country & western," "old time," "hill-billy," "bluegrass," "mountain," "cowboy," "cajun," "sacred," "gospel," "race," "blues," "rhythm & blues," "soul," "rock & roll," "folk rock," and "rock."

The Foundation works towards this goal by:

gathering and cataloguing phonograph records, sheet music, song books, photographs, biographical and discographical information, and scholarly works, as well as related artifacts;

compiling, publishing, and distributing bibliographical, biographical, discographical, and historical data;

reprinting, with permission, pertinent articles originally appearing in books and journals;

sponsoring and encouraging field work relating to commercially recorded and published American folk music.

JEMF QUARTERLY

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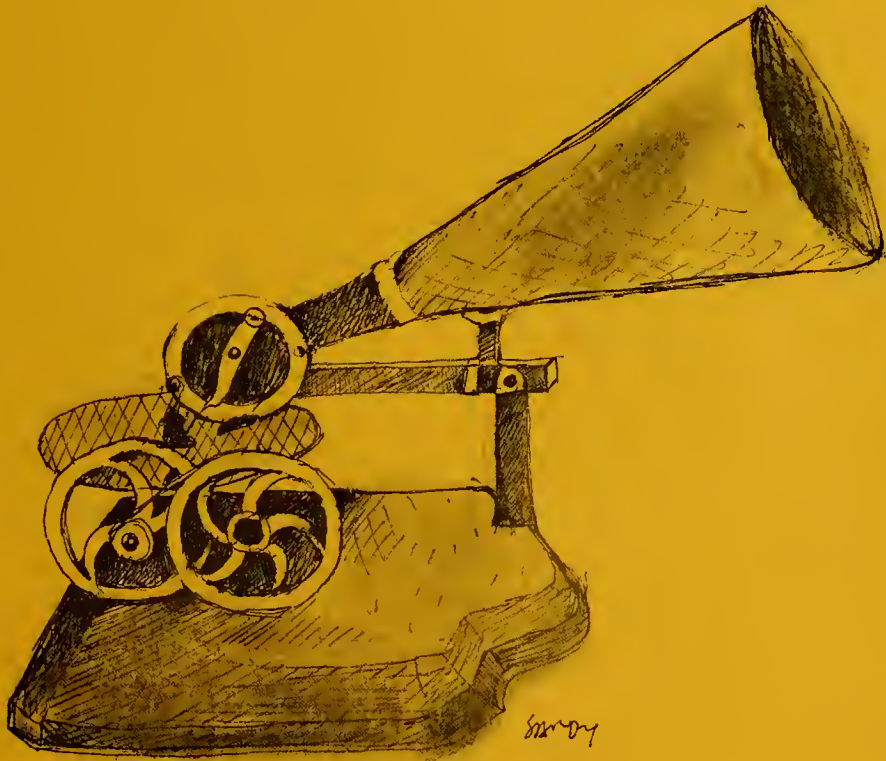
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JEMF QUARTERLY

JOHN
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VOL.V PART 3, AUTUMN, 1969, NO.15

LETTERS TO THE EDITOR

To the Editor:

I must comment on Neil Rosenberg's letter in the Quarterly, No. 14, which I received today. Neil's first point is interesting not only in itself, but also for the question it suggests--how common and important have such "exceptional" influences been throughout the history of hillbilly music. That question comes back near the focal point of Green's Graphics #7 (JEMFQ, No. 12, December, 1968).

Neil's conclusion that Kenny Baker "is more a disciple of Stephan Grappelly than of Fiddlin' John Carson" seems extreme. Whatever Carson's personal influence on Baker, Baker's musical product bears more kinship to Carson's than to Grappelly's. At Baker's request I have just sent him a tape of "interesting" materials from my collection. I played and discussed one Carson item and mentioned Grappelly's Hot Jazz Club. It will be interesting to see what response Baker makes to this.

I once had a telephone conversation with a "classical banjo" devotee of the sort Neil mentions. Conversely, Dave Samuelson has said that every bluegrass banjo player he has exposed to Van Eps and Ossman has been amazed and favorably impressed with their skill but aesthetically displeased. The mostly hard core and naive bluegrass fans in the Stanley Brothers Tape Club seemed displeased with a Van Eps-Ossman feature contributed by Dave. Interestingly, Bluegrass Unlimited included an excellent program on Van Eps, Ossman, and their white and Negro contemporaries in their radio series.

I have encountered several instances of the influence of such material as in Graphics #7 on country musicians. In November 1968 I recorded and interviewed Samuel Cos, a Portsmouth, Ohio barber. Cos was born in Lewis County (near Concord), Ky. in 1899. At about age 14, when he had just taken an interest in the banjo, someone placed a Van Eps cylinder on a phonograph in the general store when Cox was present. Cos was so impressed that he continued to buy all of Van Eps' records that he could. He idolizes Van Eps and has always striven to emulate his style. In his home county he knew another banjo player who was a fan of Van Eps, Ossman, and Bacon. Cox has always used steel strings and has played only in hillbilly radio and square dance bands. He has been in bands with the York Brothers and Lee Moore before they became known. He has known of and respected hillbilly banjo players through the years but has never imitated anyone but Van Eps. Bill Keith was the only banjo player besides Van Eps whom he gave special praise. He continues to be frustrated by the paucity of rhythm guitar players able to second for him.

Bob Anderson, who grew up in southern Indiana and has lived for about 40 years in northern Indiana learned tunes as a boy from cylinder records. Other fiddlers in his family apparently

did too. They think some of the cylinders were actually fiddle records but they are not certain ("they" being Bob and two older brothers). "Redwing" is the only tune Bob can specify as learned from a cylinder. I have heard a cylinder recording of "Redwing" which is strikingly similar to most country versions on record.

The jigs and reels possibly do represent a separate category from hillbilly. I suspect this separatism was in large part geographical; we are looking at an abortive development of northern folk music that in some ways paralleled the beginnings of hillbilly music as an outgrowth of southern folk music. This northern phenomenon probably flowed into Henry Ford's revival effort and died with them.

I have done scanty field work in my southwestern New York home town. I have found one very old fiddler and a family of northern dulcimer players. Their material seems to be more ancient and more Celtic than I find elsewhere. It would be quite in line with the items illustrated in Graphics #7. This may reflect different ultimate influences from early settlement patterns, an independent evolution, or simply the death and stagnation of the tradition at a relatively early period (probably before the depression).

It might also be asked here if northern commercial hillbilly manifestations were cross fertilized by this "separate" tradition. An examination of Canadian country music history and of such material as the American Old Time Fiddlers News (both beyond my current knowledge) might help answer this. Neil seems to think the tradition lives on in these phenomena whereas I thought it dead. It seems dead in western New York and it was swamped by the southern tradition in northern Indiana.

--Norman Carlson
West Lafayette, Indiana

To the Editor:

. . . I must take exception with /Archie Green's/ comment in JEMF Newsletter #9 (March, 1968), p. 11, that "Victor could not and did not exploit folk music until Okeh blazed the trail." The Victor Nov. 1923 catalog supplement (announcing the release of Eck Robertson's fiddling on Victor 19149) was in all probability printed in October, 1923. Referring to JEMF Newsletter #6 (June, 1967), p. 50, and the August, 1923 ad for Fiddlin' John's first record, a period of three months, from August to October, for the Victor supplement to appear seems to me hardly much time for "trail blazing."

I agree, but I don't know with whom, that it is difficult to draw THE line, but let's give the facts. Victor had been recording this type of music. Perhaps not "folk" in the true sense of the word, but they sure beat Okeh to the punch. Case in point:

I have no catalogues nor supplements earlier than 1915, so cannot date the following item very closely, but Victor 16045 (ca. 1909) is listed in the Victor (May) 1915 catalogue as by the Victor Dance Orch. "Speed the Plow Reel/Devil's Dream Reel." In reality it is a violin solo by one John Taylor, with the orchestra providing a far-off tempo with a resounding finale. This even pre-dates Len Spencer's "Arkansas Traveler," and Charles Ross Taggart's "The Old Country Fiddler" efforts, both by the way recorded by Victor. Are these efforts not considered "folk?" One might be tempted to offer these performances as vaudeville, burlesque, or rubes, but then again, wasn't Fiddlin' John a circus barker? We can carry this even further by comparing Spencer's and Taggart's works with the later "Medicine Shows" by Fiddlin' John.

--Bob Healy
Colorado Springs, Colorado

* * * * *

FROM THE ARCHIVES: THE LAST OF THE TROUBADOURS?

In the preceding pages, two letters to the Editor discuss a question raised and then reopened in previous issues of the Quarterly (#12 [Dec. 1968], p. 126; #14 [Summer, 1969], p. 45) concerning the establishment of categories of audiences for the various types of folk and folk-derived recorded music. (For further discussion of some of these matters, see also Record Research #98 (May, 1969), p. 6, and the previous issues referred to therein.)

In the following article taken from our archives, another, related, question suggests itself: Who was the first American folksinger to appear in public concerts and to be compensated for his efforts? At what point did such performers separate into categories by style: folk or concert? The JEMF Quarterly is interested in reprinting other items which bear on these questions, as well as fresh correspondence on the problem.

The article below is by Lloyd Lewis (1891-1949), Chicago newspaper man and author of Myths After Lincoln. Lewis' "Last of the Troubadours" first appeared in The Chicagoan (August 17, 1929) and was subsequently reprinted in Lewis' collection It Takes All Kinds (New York: Harcourt Brace & Co., 1947), pages 73-81. A portion of Lewis' article was excerpted in Sandburg Range (1957). This anthology contains a photograph of Sandburg and Lewis singing together (pages 254-55).

(It is the practice of the JEMF Quarterly to secure the permission of the publisher before reprinting an article such as this one. However, we have been unable to locate the present owner of the material published by the now defunct The Chicagoan periodical, and would welcome information on that matter.)

CHICAGOANS

Last of the Troubadours

By LLOYD LEWIS

THE best singing Carl Sandburg ever did was at the dinner Morris Fishbein gave for Sinclair Lewis, about four years back. Lewis had just come back from England, and Fishbein had assembled the local authors and critics to meet him—a score of guests or so—quite an affair.

Everybody but the distinguished guest was talking about the British baronetcy that Lewis had turned down, and Ben Hecht got to calling him “Sir Red” on account of that and his red hair. To add to the whoop-de-doodle, James Weber Linn got himself jumped on by Lewis for some things he had said about *Main Street*, and Hecht immediately sided with “Sir Red” and attacked Linn on the flank. Some of the other young rebels joined in, accusing Linn of conservatism in literature, and for a good hour Professor Weber was a verbal Doug Fairbanks, fencing with a dozen swordsmen all at once on a narrow stair, and doing a gallant job of it, too. The hullabaloo grew general.

DOWN at the very end of the table, opposite the host, sat Chicago’s biggest literary figure, Carl Sandburg, behind his hair and his stogy. Every once in a while Carl would shoot in a remark like a Virginia sharpshooter in leather pants, stepping out from behind a hickory tree to plug a Tory, then stepping back to load his muzzle-loader again.

At length Fishbein, to keep his tablecloth from being bitten, asked Carl if he’d sing. Somebody brought a guitar and the iron-jawed Swede stood up and, in that soft, don’t-give-a-damn way of his, sang *The Buffalo Skinners*.

“’Twas in the town of Jacksboro,
In the spring of seventy-three,
A man by the name of Crego
Came stepping up to me
Saying, ‘How do you do, young fellow,
And how would you like to go
And spend one summer pleasantly
On the range of the buffalo?’”

Everything got quiet as a church, for it’s a great man’s-song, all about starvation, blood, fleas, hides, entrails, thirst and Indian-devils, and men being cheated out of their wages and killing their employers to get even—a novel,



Carl Sandburg
Sketched by Peter Koch

an epic novel boiled down to simple words and set to queer, haunting music that rises and falls like the winds on Western plains. I’ve heard the discoverer of the song, John Lomax, of Texas, sing it, but never like Carl sang it this night. It was like a funeral song to the pioneer America that has gone, and when Carl was done Sinclair Lewis spoke up, his face streaked with tears, “That’s the America I came home to. That’s it.”

Most of the other guests were swallowing hard, too, and everybody was sort of glad when Keith Preston piped up to break the spell. Keith nodded his head at Lewis and said, “Kind hearts are more than coronets.”

They all laughed at that, Lewis, too, and Sandburg went on to livelier songs. It was the first time a lot of supposedly well informed men knew Carl as anything but a poet and newspaperman. As a matter of fact he’d been singing for eight or nine years on the platform from Coast to Coast, filling all the engagements he could handle, and at the time he was busy with engagements that netted him \$250 a throw and all expenses. Later on he published his *American Songbag* and all the writers and critics knew about his singing, but to this day few of them seem to realize that the man is at his greatest with a

guitar in his hand—undeniably a complete and independent artist.

SANDBERG may not be a great singer, but his singing is great. That night, leaving Fishbein’s, Harry Hansen kept saying, “He’s a great, great artist,” and somebody said, “Who, Lewis?” and Hansen said, “Sandburg! Sinclair Lewis is great, too, of course, but Sandburg can sing.” But even Harry never wrote about Carl’s singing as he did about Carl’s poetry and prose. Neither has anybody else. I could never understand why.

The man’s voice is heavy and untrained—he never had but three vocal lessons and they were from a choir singer in Galesburg, Illinois, long ago—and all his accomplishments on the guitar sound alike, but from every song that he sings there comes a mood, a character, an emotion. He just stands there, swaying a little like a tree, and sings, and you see farmhands wailing their lonely ballads, hill-billies lamenting over sad tales of broken hearts and drowned girls, levee coons in the throes of the blues, cowboys singing down their herds, barroom loafers howling for sweeter women, Irish section hands wanting to go home, hoboos making fun of Jay Gould’s daughter. The characters are real as life, only more lyric than life ever quite gets to be.

Some of the book reviewers half-way regret Sandburg’s career as a platform singer, wishing that he’d spend the time writing. What they don’t understand is that the man earns a happy livelihood at this art so that he can write exactly what he wants to write when he sits down to write.

All kinds of people engage him to come and read his poetry and sing to them—college students, Gold Coast society, Dill-pickles, school teachers’ institutes, Harvard University Phi Beta Kappa conventions, radicals and Republican clubs alike, editors’ conventions. Twice Broadway revues have tempted him, but both times he has answered, “The best things in song that I’ve got have been with my back to Broadway. I admire Irving Berlin as a businessman, but as an artist he’s

a master song-plugger. To hell with Tin Pan Alley."

AS a workman with songs, Sandburg has more in common with Grover Cleveland Alexander than with Al Jolson. He sings like Alexander pitches baseball—cool and slow. He stands long looking at an audience like Alex the Great looks at a batter. Both men are gray and cunning, easy and spare of style. It is characteristic of Carl that he resembles the pitcher. In Lombard College, Carl had baseball ambitions and, without the necessity of earning his tuition by delivering milk, might have become the professional outfielder that he wanted to be. Diamond slang crops out in his speech all the time, as when he instructs his agents never to book him for two consecutive lectures. "I can't pitch two games in a row," he says.

Many listeners have asked him to teach them his vocal method. Always he eludes them in his slow, knowing way, understanding well enough that his method is not so much a method as a philosophy of life, a solitary art evolved in loneliness and in an eternal faith in democracy.

Public singing started for Sandburg about thirteen years ago. Up to that time he had been piling up experience. Born in Galesburg to a Swedish immigrant and his wife—a stout, vital pair, at home in the new prairies—Carl had worked his way through college, sleeping in a bitter, unheated room in winter, a strange scholar going his own way, avoiding the college glee-club but singing with barber-shop harmonizers downtown, reading books with his own eyes, not those of his teachers. He graduated, but not until he had served in the Spanish-American War, traveled over the country "hooking rides" on freight trains, avoiding town-marshals narrowly—once unsuccessfully—working his way; the sort of Swede boy in whom the Viking blood was always fermenting. To this day Sandburg likes to be free to go. He is most indefinite about his comings and goings, although not when lecture engagements are to be kept.

As a youth he roamed, worked and cogitated. Socialism drew him. From boyhood he had written odd little things down on paper and either thrown or tucked them away. In Milwaukee, where he was the secretary of a Socialistic mayor, he took to expressing himself on the stump. In Lombard



College he had won the Swan Declaration Prize. For Union Labor he stumped widely, wrote arguments, campaigned for and among the workers. In this period he wrote the poetic denunciation of the Rev. Billy Sunday that, to this day, remains as the most thorough skinning that the evangelist ever received.

WHEN *The Day Book*, an address newspaper for the masses, was started in Chicago, Sandburg was a staff writer. The salary, \$27.50 a week, was less than other newspapers would have paid him, but it was work he wanted to do. He ate sparingly, rode the street cars as far as they went toward Maywood, his home, then walked the rest of the way. In one-arm lunchrooms and on the trolleys he wrote poems; walking under the stars, he thought about other poems. *Poetry Magazine* began printing them, gave him a prize; a New York publisher issued them. Book pages across the country showed the impact the volume *Chicago Poems* had caused. He rose up alongside Edgar Lee Masters and Vachel Lindsay and Sherwood Anderson. That was in 1916, when H. L. Mencken was calling Chicago the literary capital of America. The others have gone away; Sandburg remains. Perhaps his instinctive refusal to leave the terrain that he knew has been responsible for the fact that his art and fame have gone on past his rivals. At least that fact has been part of it.

However, to get back to the plain facts of Sandburgiana, *The Day Book* failed during the war. Sandburg, the Spanish-American veteran, mooned around looking at flags and guns, listening to old calls. But he had a wife and three children now and the Viking blood had to cool. He worked for the Newspaper Enterprise Association, and then for *The Chicago Daily News*, where he has remained, as reporter,

then movie critic, and now bi-weekly columnist.

But with the fame of being a poet back in 1916 he began to get calls to a new business, that of lecturing. "Come and read your poems," he was told. At the end of one of these very first readings he laid aside *Chicago Poems*, dug out a guitar from behind the rostrum and said, "I will now sing a few folk-songs that somehow tie into the folk-quality I have tried to get into my verse. They are all authentic song-people have sung for years. If you don't care for them and want to leave the hall it will be all right with me. I'll only be doing what I'd be doing if I were home, anyway."

The audience stayed, liking the songs better than the poems, and since that day the singing has been half of every program. When the Republican Club of New York asked him, as the author of *Abraham Lincoln, the Prairie Years*, to address it, two years ago, they added, "Bring along your guitar."

ALL through his roamings as a youth Sandburg had listened to the songs people sang. He had jotted them down, using a weird system of musical shorthand. And as he went about the country, in this later period of his career giving song-lectures, new folk-songs rolled in on him.

There is nothing dearer to the average person than to give great people assistance. Sandburg reaped this harvest. Lecture-committees in towns where he came to read and sing soon learned that Sandburg is one of the de luxe guests of *Our Times*. Picturesque in his long, prematurely gray hair, his speech and his gentle roughness, he colors up a living room immoderately. When he feels at home, he will sing, tell anecdotes in tantalizing slowness, and make his hosts ecstatic. With such ability he has found himself, for years, swamped with profers of folk-songs. Traveling as he has all over America, he had the chance to winnow out the best from a colossal number of songs. Of these he made *The American Songbag* of 300-odd selections. This, published in 1927, was his seventh book.

Cornhuskers (1918), *Smoke and Steel* (1920), *Slabs of the Sunburnt West* (1922), *Rootabaga Stories* (1922), *Rootabaga Pigeons* (1923), *Abraham Lincoln, the Prairie Years* (1927), have been the others. Only *Lincoln* is straight prose. The *Roota-*

haga books are prose poems, midland fairy tales for children, replacements for kings and elves offered in the form of familiar prairie words and objects.

FROM his home on a bluff overlooking Lake Michigan near Harbert he goes out no more than twenty-five times a year to read his poems and sing his songs. For one thing, he is free from money worries. The magazine serial rights on *Lincoln* alone were a young fortune. For another thing, he is deep in other books—and he likes to swim and play with his kids. He is barely fifty, but the Viking blood can find outlets now on printed pages instead of on the blinds of express trains heading West.

"I can't be hurried," is his favorite saying now, as he goes off in his bathing pants to run down the beach and swim for an hour.

A slow change has come over his songs of late years—fewer and fewer have become hobo songs on his programs. Scarcely ever nowadays does he include the I. W. W. marching song:

"Oh why don't you work like other men do?

How the hell can I work when there's no work to do?

Hallelujah! I'm a bum.

Hallelujah! Bum again.

Hallelujah! Give us a hand-out

To revive us again.

"Oh I love my boss, and my boss loves me,

And that is the reason I'm so hung-ree.

Hallelujah, etc., etc."

He still uses a dehorned version of "Frankie and Johnny" to grand effect, but imaginative, fantastic negro spirituals occupy a larger place on his programs now. Sandburg has become quieter, deeper, more spiritual, better tuned to the abstract pathos of song. He no longer strains at the last line for emphasis.

AS the years enrich his collection of folk-songs he becomes more secure in his conviction that the common people are instinctively better artists than the pontifical experts will admit.

"Culture," he once said, "is the product of many minds. A song that has grown slowly, passing from mouth to mouth, is apt to acquire a dignity and an endurance that a composition by one man will not possess. As a boy

I was suspicious of vocal training and I stayed away from the college glee club, yet I've missed few chances to hear great singers. I learned from them to sing with the whole body and to make every song a role."

He is the last of the troubadours, is Sandburg, the last of the nomad artists who hunted out the songs people made up, and then sang them back to the people like a revelation. An American Ossian, a throwback to the days when songs passed from mouth to mouth. Both his singing and his search for songs are part of his belief in the essential merit of the common man. Like Whitman, his philosophy is that of a pioneer Quaker who has turned paradoxically to song. Rousseau, Goethe and old Walt would have sat up at night to hear him sing. George Fox, for all his Quaker distrust of music, would have understood him perfectly.

However, that is speculation. All I know for sure is that you should have heard him sing the night he made Sinclair Lewis cry.

* * * * *
ANNOUNCING A NEW PUBLICATION
* * * * *

JOHNNY CASH DISCOGRAPHY AND RECORDING HISTORY (1955-1968)

by

John L. Smith

JEMF Special Series, No. 2

THE JOHN EDWARDS MEMORIAL FOUNDATION, INC.

at the Folklore & Mythology Center

University of California

Los Angeles, California 90024

For details, see page 120.

MORE FROM THE ARCHIVES

(From the Nashville Tennessean, Sunday Morning, Jan. 17, 1926)

3,000 HEAR KITTRELL FIDDLE LIFT RUTHERFORD
COUNTY CHAMPIONSHIP

- - - - -
Macey Todd to Play Here
- - - - -

Murfreesboro, Tenn., Jan. 16.--Macey Todd of Kitrell, selected as champion fiddler of Rutherford country at a contest held here this afternoon at Earthman-Wilson Motor Company, will compete with fiddlers from Middle Tennessee next Tuesday night at Nashville for the honor of representing this division of the state at Louisville, the winner there going to Detroit to play for Henry Ford.

Gene Smith of Old Jefferson was awarded second and I. N. Gattis was placed third. Ten fiddlers entered the contest: Fate Smith, I. N. Gattis, Gene Smith, J. D. McKee, James Akin, T. H. Haynes, Sr., T. H. Haynes, Jr., Macey Todd, Alvin Warrick and A. J. Duke.

More than 3,000 people attended the contest, which ended in an old-time square dance. Tom Smith, I. D. Miller and John Searcy were judges.

* + * + * + * + * + * + * + *

COMMERCIAL MUSIC DOCUMENTS: NUMBER FOUR

We mentioned in previous installments in this series that the documents with which we are concerned fall into two categories: those items which were originally of a documentary nature, such as the company ledger sheet (Document #2 in JEMF Quarterly #13) and royalty statements (Document #1 in JEMF Quarterly #14), and those which were not, such as the personal telegram (Document #3 in JEMF Quarterly #14). Personal letters are very often useful documents that can provide important information otherwise unobtainable. Letters themselves can fall into either of the above two classifications. In the former class are letters written ostensibly as personal communications but actually composed with the possibility of eventual publication in mind. Surely almost every major public figure reaches a point where he is constantly aware of the possibility that his diaries and correspondences will one day be gathered together and published for the consumption of an eager lay audience of admirers.

On the following pages is a letter written by Uncle Dave Macon to George D. Hay of WSM on May 23, 1933. The flowery and hortatory style is reminiscent of Uncle Dave's short spoken selections on many of his recordings. It is interesting that as long ago as 1933, only seven years after the invention of television and well before it was a significant commercial entity Uncle Dave, first and foremost a public entertainer, looked forward to appearing on that medium.

We are most grateful to Thurston Moore, of Denver, a JEMF Advisor, for donating a copy of this letter to the JEMF archives and granting permission to reprint it here.

Geo. D. Hoy Dear Sir. Readyville, Tenn. 5-23-33
 Uncle Dave Mason was born on Oct. 7-1870
 in Warren County Tenn. five miles South
 East of the Beautiful Mountain City of
 McMinnville. Late in the year of 1883
 he with his Father's family removed to
 Nashville Tenn. where as a boy he attended
 the old Home ~~to~~ school in the city.
 and right here he would say to all young
 people don't loose the good impressions
 made on you for it was in this first school
 in that city that thy beloved Teacher Miss
 Julia Burton aroused in me an
 ambition to be neat, to learn my lessons
 well and above all be careful, with
 my writing. And though to day I am past
 60 yrs. old I never write a letter but what
 her dear face filled with tender instruc-
 tions comes up before ^{me} urging me to do my
 best. I do not know whether she is still living or
 has seen How Beautiful Heaven must Be
 But let that be as it is I'm hoping to meet her
 some sweet day and thank her face to face
 for her good influences that have followed
 me through life
 Uncle Dave being honest always wants to give
 "Honor to Whom honor is due" So it was in the
 fall of 1885 that he first met Mr. Joel Davidson
 a native of Davidson County, Tenn. who was
 then a noted Comedian and Bonisist in the
 concert of Sam McFlin's Circus when
 then showing in Nashville.

on the corner of 8th Ave and Broadway at that time an open field. So it was Jack Davidson who proved to be the spirit that touched the main spring of the talent that inspired uncle Dave to make his wishes known to his dear old Mother and she gave him the money to purchase his first boys.

As in the natural planting just so with the cultivation of accomplishments, it took years of hard ships, cares, sorrows and disappointments but in between all these conditions Uncle Dave would steal away many times and play on his Boys and sing for those who loved and encouraged his music.

Early in the Summer of 1920 while in the Ozark Mountains of Ark. for the benefit of his health and that of his nephew John youree he gave himself up almost entirely to his favorite past time that of playing and singing on his Boys afternoons and evenings for the pleasure of the tourists stopping at his Hotel. One Gentleman came to Uncle Dave on the second day after landing there and said Uncle Dave you saved my life the answer was how my friend? He replied I was so blue and down and out I did not care to life any longer

But by seeing you at your age act out as well as playing and singing on your Radio all at the same time. My spirits just rose and refreshed my whole soul and body and has given me hope to go on with life's duties. After twelve years of public service such as record making, concerts and Auditorium engagements, and Radio Programs Uncle Dave compares himself to the Race Mare Maud S. That for fourteen long weary years was harnessed to pull a heavy dray wagon. Then one day a friend asked the owner to loan her to him to drive to his buggy as his buggy horse was lame. She was all harnessed and her driver with lines in hand drove down the shady lane coming well into the main thoroughfare. When from behind this driver came the three minute race horse of so much fame.

It is not known whether it was the lightness of the buggy as compared with her daily task, or the rush of the talent to become free any way it was like a bird gaining its freedom from the clasp of a cruel boy. She clamped the bits in her mouth and with the aid of this good driver so smooth and so easy did she perform her task.

sailing away past the three minute
racer that day, and afterwards
won the Worlds Champion Ship,
Uncle Dave not yet being
satisfied with what he now
does He is looking forward
to Television that he might
add one more attraction
to his Radio Programs.

Now you know I have just
given you a few happenings
in these lines and I know you
can do the Balance which is
liking yours Truly

Uncle Dave Mason

A DISCOGRAPHY OF RECORDINGS BY UNCLE DAVE MACON
(continued)

II. Okeh, Starr, Victor

This listing completes the Uncle Dave Macon discography begun in the last issue of the JEMF Quarterly. For explanation of the format and for abbreviations of artists' names, see that issue. We are grateful to David Freeman, Gus Meade, and Chris Comber for providing some of the following data.

Record Label Abbreviations

| | | | |
|------|-------------------|-----|---------------------------|
| BB | Bluebird (Victor) | MW | Montgomery Ward |
| Cam | RCA Camden | Ok | Okeh |
| CamE | English Camden | RBF | Record, Book & Film Sales |
| Ch | Champion | Vi | Victor |
| De | Decca | ViE | English RCA Victor |

Okeh Phonograph Corp. Jackson, Miss. December 17, 1930.
Uncle Dave Macon, banjo & vocal, with Sam McGee, banjo-guitar.

| | | | |
|--------|--|-----|---------------------|
| 404754 | Tennessee Red Fox Chase | UDM | Ok 45507 |
| 404755 | Wreck of the Tennessee Gravy
Train | UDM | Ok 45507, RBF RF-51 |
| 404756 | Oh Baby, You Done Me Wrong | UDM | Ok 45552 |
| 404757 | She's Got the Money Too | UDM | Ok 45552 |
| 404758 | Oh Lovin' Babe | UDM | Unissued |
| 404759 | Mysteries of the World | UDM | Ok 45522 |
| 404760 | Round Dice Reel | UDM | Unissued |
| 404761 | Come On Buddie, Don't You Want
to Go | UDM | Unissued |
| 404762 | Go On, Nora Lee | UDM | Unissued |
| 404763 | Was You There When They Took
My Lord Away | UDM | Ok 45522 |

Starr Piano Co. (Gennett Records). Richmond, Indiana. August 14, 1934.
Uncle Dave Macon, banjo and vocal. On sides marked -1, accompanied by Kirk McGee, fiddle; and Sam McGee, guitar.

| | | | |
|---------|---|-----|---|
| N-19651 | Thank God for Everything (Kirk
& Sam McGee), -1 | UDM | Ch 16805, Ch 45105,
De 5373 |
| N-19652 | When the Train Comes Along
(Kirk & Sam McGee), -1 | UDM | Ch 16805, Ch 45105,
De 5373, RBF RF-51 |
| N-19653 | The Train Done Left Me and Gone
(Kirk & Sam McGee), -1 | UDM | Rejected |
| N-19654 | You've Been a Friend to Me | UDM | Rejected |
| N-19655 | (Not Macon) | | |
| N-19656 | There's Just One Way to the
Pearly Gates -1 | UDM | Rejected |
| N-19657 | The Grey Cat | UDM | Rejected |

As Above. August 15, 1934.

| | | | |
|---------|--------------------------------|-----|---|
| N-19658 | (Not Macon) | | |
| N-19659 | Tennessee Tornado | UDM | Rejected |
| N-19660 | (Not Macon) | | |
| N-19661 | Eli Green's Cake Walk | UDM | Rejected |
| N-19662 | The Good Old Bible Line -1 | UDM | Rejected |
| N-19663 | Don't Get Weary Children -1 | UDM | Ch 16822, Ch 45048,
De 5369, MW 8029,
Cty 515 |
| N-19664 | He's Up With the Angels Now -1 | UDM | Ch 16822, Ch 45048,
De 5369, MW 8029 |

Victor Co. New Orleans, La. January 22, 1935.

Uncle Dave Macon, banjo & vocal; accompanied by two guitars (unidentified) on sides marked -1. Note: All master numbers preceded by prefix BVE-. All releases as by Uncle Dave Macon.

| | | | |
|---------|---|----|--|
| 87684-1 | Over the Mountain -1 | BB | 5926 |
| 87685 | When the Harvest Days are Over -1 | BB | 5842, MW 4819 |
| 87686-1 | One More River to Cross -1 | BB | 5842, MW 4819 |
| 87687 | Just One Way to the Pearly
Gates -1 | BB | 5926 |
| 87688-1 | I'll Tickle Nancy | BB | 5873, ViE RCX-7112 |
| 87689-1 | I'll Keep My Skillet Good and
Greasy | BB | 5873, Cam CAL 898,
Vi LPM-6015,
ViE RCX-7112 |

Victor Co. Charlotte, North Carolina. August 3, 1937.

Uncle Dave Macon, banjo and vocal; accompanied by fiddle (-1) or guitar (-2).

| | | | |
|----------|---|----|--|
| 011910 | All In Down and Out Blues | BB | 7350, MW 7347,
RBF RF-51, ViE
RCX-7112 |
| 011911-1 | Honest Confession is Good for
the Soul | BB | 7174, MW 7348 |
| 011912 | Fame Apart from God's Approval | BB | 7385, MW 7348 |
| 011913-1 | The Bum Hotel -1 | BB | 7350, MW 7347,
ViE RCX-7112 |
| 011914-1 | From Jerusalem to Jericho -2 | BB | 7174, MW 7349 |
| 011915-1 | Two-In-One Chewing Gum | BB | 7234, MW 7350,
RBF RF-51 |
| 011916-1 | Travelin' Down the Road -1 | BB | 7234, MW 7350 |

Victor Co. Charlotte, North Carolina. January 24, 1938.

Uncle Dave Macon, banjo and vocal, accompanied by Smoky Mountain Glenn, guitar.

| | | | |
|----------|--------------------------------|----|------|
| 018644-1 | Country Ham and Red Gravy | BB | 7951 |
| 018645 | Summertime on the Beeno Line | BB | 7779 |
| 018646 | He Won the Heart of Sarah Jane | BB | 7549 |
| 018647-1 | Peek-a-Boo | BB | 7779 |
| 018648-1 | Working for My Lord | BB | 8279 |

| | | |
|----------|------------------------------|-------------------------------------|
| 018649-1 | She's Got the Money Too | BB 7549, MW 7884,
ViE RCX-7113 |
| 018650 | Wait Till the Clouds Roll By | BB 8341 |
| 018651-1 | Things I Don't Like to See | BB 8279 |
| 018652-1 | They're After Me | BB 8422, ViE RCX-7113 |
| 018653-1 | My Daughter Wished to Marry | BB 8422, RBF RF-51,
ViE RCX-7113 |
| 018654-1 | Beautiful Love | BB 8341 |

As Above. January 26, 1938.

Uncle Dave Macon, vocal and banjo.

| | | |
|----------|--------------------------------|--|
| 018758-1 | Give Me Back My Five Dollars | BB 8325, MW 7884,
Came CDN-5111 |
| 018759-1 | Railroadin' and Gamblin' | BB 8325, Vi LPV-507,
Came CDN-5111 |
| 018760 | Cumberland Mountain Deer Race | BB 7951, Vi 27494,
Vi LPV-507, RBF RF-51,
ViE RCX-7113 |
| 018761 | Johnny Grey | BB 8379, MW 7885,
RBF RF-51 |
| 018762-1 | The Gayest Old Dude That's Out | BB 8379, MW 7885 |

Record Release Number/Master Number Cross Reference Index

In the following index, the record release numbers are listed in numerical order and followed by the master numbers. Where one title had two or more consecutive master numbers, only the first number is listed. Take designation suffixes are omitted. All master numbers are Vocalion/Brunswick masters unless specifically designated otherwise (as Victor, Okeh, or Starr).

I. 78 RPM Discs

| | | |
|---------------------------------|---------------|------------------------------|
| <u>Brunswick</u> | | <u>Champion (cont'd)</u> |
| 112 | E2763/E2765 | 45048 N19663/N19664 |
| 113 | E3730/E3736 | 45105 N19651/N19652 |
| 114 | E3720/E3726 | |
| 263 | C2140/C2141 | |
| 266 | C2128/C2139 | <u>Decca (Starr Masters)</u> |
| 292 | C2127/C2129 | 5369 Starr N19663/N19664 |
| 329 | C2125/C2130 | 5373 Starr N19651/N19652 |
| 340 | C3662/C3687 | |
| 349 | C3679/C3690 | |
| 355 | C3661/C3669 | <u>Montgomery Ward</u> |
| 362 | C3765/C3676 | 4819 Victor 87685/87686 |
| 425 | C2140/Not UDM | 7347 Victor 011910/011913 |
| 80091 | E4925/E2763 | 7348 Victor 011911/011912 |
| 80094 | E4935/Not UDM | 7349 Victor 011914/Not UDM |
| | | 7350 Victor 011915/011916 |
| <u>Champion (Starr Masters)</u> | | 7884 Victor 018649/018758 |
| 16805 | N19651/N19652 | 7885 Victor 018761/018762 |
| 16822 | N19663/N19664 | 8029 Starr N19663/N19664 |

Okeh

45507 404754/404755
 45522 404759/404763
 45552 404756/404757

Supertone

2041 E3726/C3675B
 2042 E3720/C3676A

Victor

27494 018760/ Not UDM

Vocalion

5001 E3688/E3710
 5002 E3712/E3732
 5003 E3690/E3704
 5004 E3706/E3722
 5005 E3708/E3728
 5006 E3696/E3698
 5007 E3700/E3724
 5008 E3702/E3734
 5009 E3686/E3692
 5010 E3694/E3740
 5011 E3742/E3744
 5012 E3720/E3736
 5013 E3718/E3738
 5014 E3727/E3730
 5040 13356/13361
 5041 13330/13343
 5042 13375/13377
 5043 13342/13336
 5046 13354/13359
 5047 13362/13364
 5051 13333/13339
 5060 667/719
 5061 669/709
 5062 705/711
 5063 687/691
 5065 683/697
 5066 689/Session not
 listed here
 5067 695/685
 5070 721/693
 5071 707/673
 5075 679/713
 5081 675/703
 5082 701/715
 5094 E2767/E2769
 5095 E2759/E2761
 5096 E2763/E2765
 5097 E2751/E2753
 5098 E2755/E2757
 5099 E2774/E2776

Vocalion (cont'd.)

5100 E2778/E2780
 5101 E2796/E2798
 5104 E2792/E2794
 5109 677/699
 5114 681/George Reneau
 5148 E4923/E4944
 5149 E4989/?
 5150 E5020/E5022
 5151 E4929/E4931
 5152 E4925/E4948
 5153 E4927/E4962
 5154 E4933/E4950
 5155 E4935/E4967
 5156 E4946/E4960
 5157 E4952/E4954
 5158 E4969/E4971
 5159 E4973/E4991
 5160 E4974/E4977
 5161 E4979/E4996
 5162 E4981/E4985
 5163 E4993/E4998
 5164 E4994/E5040
 5165 E4956/E4958
 5166 E5016/E5018
 5167 E5014/E5030
 5169 E5024/E5032
 5170 E5026/E5028
 5171 E5034/E5036
 5172 E5038/E5042
 5254 C2132B/C2133B
 5261 C2126B/C2138A
 5310 C2136A/C2137B
 5316 666/Freeman Quartet
 5341 C3667A/C3668B
 5356 C3659A/C3660B
 5374 C3664B/C3665A
 5380 C3657B/C3666B
 5397 C3658B/C3680B
 14847 13356/13361
 14848 13330/13343
 14849 13375/13377
 14850 13342/13336
 14864 13354/13359
 14877 13362/13364
 14904 13333/13339
 15032 667/719
 15033 669/709
 15034 705/711
 15035 687/691
 15063 683/697
 15075 689/Session not
 listed here

| <u>Vocalion, cont'd.</u> | | | |
|--------------------------|-------------|-------|-------------------|
| 15076 | 685/695 | 15341 | 671/699 |
| 15100 | 721/693 | 15366 | 681/George Reneau |
| 15101 | 707/673 | 15439 | E3688/E3710 |
| 15143 | 679/713 | 15440 | E3712/E3732 |
| 15192 | 675/703 | 15441 | E3690/E3704 |
| 15193 | 701/715 | 15442 | E3706/E3722 |
| 15318 | E2767/E2769 | 15443 | 3708/E3708 |
| 15319 | E2759/E2761 | 15444 | E3696/E3698 |
| 15320 | E2763/E2765 | 15445 | E3700/E3724 |
| 15321 | E2751/E2752 | 15446 | E3702/E3734 |
| 15322 | E2755/E2757 | 15447 | E3692/E3686 |
| 15323 | E2774/E2776 | 15448 | E3694/E3740 |
| 15324 | E2778/E2780 | 15450 | E3742/E3744 |
| 15325 | E2792/E2794 | 15451 | E3720/E3736 |
| 15326 | E2796/E2798 | 15452 | E3718/E3738 |
| | | 15453 | E3726/E3730 |

II. LP (33 1/3 rpm) and EP (45 rpm) Discs

Brunswick

BL-59000 E4935
BL-59001 E2763, E4925

Folkways

FA 2953 (FP 253) E2753,
C2127

Camden (English)

CDN-5111 018758, 018759

Record, Book and Film Sales (RBF)

RF-51 E2751, E2761, E3690,
E4929, E4956, E4962,
C2125, C2130, C2139,
Starr N19652,
Okeh 404755,
Victor 011910, 011915,
018653, 018760,
018761

Camden (RCA)

CAL-898 87689

Coral

MH 174 E4925, E4935,
E2763

County

502 E2763
515 Starr N19663

Victor

LPV-507 018759, 018760
LPM-6015 87689
RCX-7112 (English EP)
87688, 87689,
011910, 011913
RCX-7113 (English EP)
018649, 018652,
018653, 018760

Decca

DL-4760 E2759, E3708, E3718,
E3726, E4927, E4931,
E4944, E4946, E4958,
E4981, C2129, C3661,
C3668, C3687

ERRATA TO FIRST INSTALLMENT OF UNCLE DAVE MACON DISCOGRAPHY

John Coffey informs us that the track on RBF RF 51 labeled "Tom and Jerry" is not that piece (Mx. E4959), but rather is "Go Along Mule" (Mx. 4956). Mx. C2130 does not appear on Folkways FA 2953, but rather on RBF RF 51. The cross index above has been corrected accordingly.

COMMERCIAL MUSIC GRAPHICS: TEN

Perhaps the most ephemeral advertising form developed by the sound recording industry was the printed announcement of current records. These free handouts or throwaways appeared in various formats: A) single sheet printed on one side only, B) single sheet folded in half to make a four-page printed brochure, C) a multi-paged stitched, glued, or stapled brochure. Such items were given various titles: Dealers' List, Advance Release, Latest Records, New Records. In a sense, all were intended to supplement, on a monthly or semi-monthly basis, the regularly issued full catalogs. Frequently, the announcement sheets had no special designation but were headed only by the issuing firm's label name and the pertinent release date. No generic term accepted in the music trades to cover all current release announcements which have now appeared for more than seven decades is known to me.

The general pattern of dissemination for these sheets and brochures was from record company publicity department to regional jobber (or wholesaler) to local dealer to consumer. When phonograph records were still sold in furniture, music, and record stores, one would find the printed announcements mainly on dealers' counters. In recent years, the introduction of rack-job merchandizing of LPs in supermarket and other retail outlets has obviated the need for printed graphics to complement record distributions. More accurately, it can be said that consumers of LPs are attracted to jacket cover design, while buyers of 45 rpm discs, to some extent, are still dependent on printed lists of hits, top-sellers, or chart favorites.

Two release announcements from the Great Depression period are presented here as examples of the general form. The first, "Gennet Records / Advance Release of January 15, 1930," is reproduced in actual size (the margins beyond the border line made for a 7" x 10 5/8" sheet). This item can be identified as typical of dealers' counter material in the 1930's. It focused attention on current recordings alike to seller and buyer and was in a form easy for the customer to take out of the shop.

The second item, "Champion Records / April 1, 1933," is far from representative. Although in reduced reproduction it seems to resemble an on-the-counter handout, its actual size is 12" x 18". Consequently, it was large enough to post on a wall or display in a window. In spite of the size differential, the two items were functionally similar in contents. The most striking difference between the two sheets, in included information, is the absence of record prices on the Champion announcement. Discographers who know the history of Gennett and its many subsidiary labels will appreciate this monetary detail.

The full story of the Gennett complex cannot be told within the frame of my Graphic Series. Fortunately, I can refer readers to an excellent illustrated article by George W. Kay, "Those

GENNETT RECORDS

Advance Release of January 15, 1930

POPULAR DANCE

7057 .75
ALL THAT I'M ASKING IS SYMPATHY
(Waltz—Vocal Chorus)
DREAM LOVER (Waltz—Vocal Chorus)
(From "The Love Parade")
Jack Stillman & His Orchestra

7058 .75
A LITTLE KISS EACH MORNING (Fox
Trot—Vocal Chorus) (From "The
Vagabond Lover")
The University Orchestra—
Sam Lanin, Director

DON'T EVER LEAVE ME (Fox Trot—
Vocal Chorus) (From "Sweet Adeline")
Elmer Grosso & His Orchestra

7059 .75
TURN ON THE HEAT (Fox Trot—Vocal
Chorus) (From "Sunny Side Up")
HONEYSUCKLE ROSE (Fox Trot—
Vocal Chorus)
Bert Stock & His Orchestra

POPULAR VOCAL

7060 .75
TAKE EVERYTHING BUT YOU (From
"Song Of Love")
HAVE A LITTLE FAITH IN ME (From
"Spring Is Here") Irving Kaufman

7061 .75
LOVE MADE A GYPSY OUT OF ME
THERE MUST BE SOMEBODY WAIT-
ING FOR ME (IN LOVELAND) (From
"Glorifying The American Girl")
Norman Wallace

7062 .75
(I'M A DREAMER) AREN'T WE ALL
(From "Sunny Side Up")
MOLLY Howard Hafford

OLD TIME PLAYIN'

7064 .75
KENTUCKY STOMP
SLEEPY CREEK WAIL
Elmer Bird & His Happy Four
(Two Mandolins & Three Guitars)

OLD TIME SINGIN'

7065 .75
THE COWBOY'S DREAM
HOME ON THE RANGE
The Arkansas Woodchopper
with Guitar Acc.

7066 .75
CREPE ON THE LITTLE CABIN DOOR
TOO LATE YOU HAVE COME BACK
TO ME
W. C. Childers with Guitar, Banjo &
Fiddle Acc.

7067 .75
UNEXPLAINED BLUES
OH SWEET MAMMA BLUES
Hoke Rice with Guitar Acc.

7068 .75
DOWN ON THE FARM
Asa Martin & Doc Roberts with Fiddle
and Guitar Acc.

GOOD BYE SWEETHEART
Melvin Robinette & Byrd Moore with
Guitar & Fiddle Acc.

OLD TIME SACRED SINGING

7069 .75
WE WILL RISE AND SHINE
WILL YOU MEET ME UP THERE
Carolina Gospel Singers

NOVELTIES

7063 .75
ALABAMMY SNOW (Banjo Novelty)
SAN (Banjo Novelty) Ivan Young

SELECTIONS BY NEGRO ARTISTS

Vocal

7070 .75
DADDY WHAT YOU GOING TO DO
(Vocal Blues)
MAKE THAT GRAVEL FLY (Vocal
Blues) Hattie Snow

Instrumental

7071 .75
ASPHALT WALK (Slow Drag)
JELLY BEAN DRAG (Slow Drag)
Syd Valentine's Patent Leather Kids

GENNETT RECORDS

RICHMOND, INDIANA

New York Offices: 6010 38th Ave., Woodside, L. I.

CHAMPION RECORDS

103

APRIL 1, 1933

Popular Dance

- 16554 Contented [Fox Trot--Vocal Chorus]
New Orleans [FoxTrot--Vocal Chorus] Howard Thomas and His Orch.
- 16556 One Little Word Leads To Another (Vocal Chorus)
Collegiate Harem (Fox Trot--Vocal Chorus) Hal Denman and His Orch.
- 16560 Just To Be Thinking Of You (Fox Trot-Vocal Chorus)
I Long For You [Fox Trot--Vocal Chorus] Erwing Bros. Orch.

Popular Vocal

- 16562 Are You Lonesome Tonight? (Acc. by Violin-Guitar) Ken Landon
I Can't Think Of Everything (Acc. Guitar) Frank Welling

Hawaiian

- 16561 Honolulu Home Sweet Home [Hawaiian Guitars-Vocal Refrain]
Reflections Of You (Hawaiian Guitars) Lawson's Hawaiians

Old Time Singin'

- S16552 The Old Chisholm Trail
The Trail To California Tex Hardin (Acc. by Guitar and Harmoniac)
- S16553 Why Should I Feel So Lonely
The Wanderer's Warning Kenneth Houchins [Acc. by Guitar]
- S16557 The Rovin' Moonshiner
Good-Bye Betty Asa Martin [Acc. by Guitar and Mandolin]
- 16564 Mississippi Moon (with Yodel)
The Little Whitewashed Chimney at the End Jess Hillard
- S16565 There Is Somebody Waiting For Me
30 Minutes Behind The Time Duke Clark [Acc. by Guitar]

Old Time Playin'

- S16559 Shipping Port
Jennie Baker Jimmie Johnson's String Band
- 16563 East Tennessee Blues (2 guitars-Fiddle)
The Downfall Of Adam (2 Guitars-Fiddle) Richard Cox & his Nat'l Fiddlers

Old Time Sacred Singing

- 16555 Home Beyond The Sunset [Acc. by Guitar and Harmonical]
Redeemed Buffalo Ragged Five Acc. by Guitar

Selections By Negro Artists----Vocal

- S16558 Steady Grinding
I Can't To Save My Life Roosevelt Sykes & Mary Johnson Acc. [by Piano]

Fabulous Gennetts: The Life Story of a Remarkable Label," in Record Changer (June, 1953). In a nutshell, this Richmond, Indiana, label came into being during 1918 as a property of the Starr Piano Company, a large manufacturer of pianos and phonographs. During the 1920's Gennett pioneered in supplying phonograph records to mail-order houses, five-and-ten cent stores, and department store chains. Hence, Gennett pressed some material on its basic label as well as on subsidiary labels such as Champion, Challenge, Conqueror, Superior, and Silvertone. Additionally, the firm leased and sold masters to other companies such as Paramount, Vocalion, Okeh, and Herwin. When the Gennett label went under during the Depression, the Starr Piano Company continued to record new material and to re-press old material on Champion and Supertone. Such discs usually sold three-for-a-dollar. As low as was this asking price, sales were very small. At year's end, 1934, the Starr firm ended its Champion operation and the label as well as certain Gennett masters were sold to the then-new Decca firm. Decca, in mid-1935 began its own Champion 40,000 series.

A few dates and label numbers may help place the two announcements reproduced here in perspective. During the early 1920's, Gennett's popular music (including jazz and race material) was released in a 3000 red-label series. Late in 1926 Gennett developed its gold-and-black Electrobeam label and switched to a 6000 series, which ran through Gennett 7323 released late in 1930. It can be seen that the items 7057-7071, announced for January 15, 1930, were within the final year of the series. The Champion popular music series 15001-16832 ran from September, 1925, through December, 1934.

Gennett did not place separate categories of music in discrete series, as did Columbia and other firms. Thus, each Gennett list integrated popular, jazz, blues, hillbilly, Hawaiian, and other material. Students of the race and hillbilly genres will note Gennett's special nomenclature: Selections By Negro Artists, Old Time Singin', Old Time Playin'.

These two announcements were retained by Asa Martin, a country guitarist and singer originally from Clark County, Kentucky, whose recording career with Gennett spanned the years 1926-1934. Future issues of the JEMF Quarterly will publish a detailed discography of Martin and his associates. My thanks are extended to Mr. Martin for his generosity in the use of these rare items.

--Archie Green
University of Illinois
Urbana, Illinois

THE LLOYD PERRYMAN STORY

[The following is an excerpt from a history of the Sons of the Pioneers being written by Ken Griffis for the archives of the JEMF.]

In the small farming community of Ruth, Arkansas, Lloyd Wilson Perryman was born on January 29, 1917. The middle name was felt appropriate as he was born during Woodrow Wilson's administration. Lloyd was the youngest of nine brothers and sisters. Preceding him were Bessie, Sophie, George, Ralph, Jessie, Eunice, Ray, and Bill.

When Lloyd was about three years old, his father, Samuel David, and mother, Sally, moved the family to Zion, Arkansas, where his father operated a small general store and was a part-time farmer. Common to the time, Lloyd attended school in a two-room building with four grades and one teacher for each room. The quality of the teaching was evident, however, as he was the youngest student in his class when later he enrolled in California.

Although neither of his parents was musically accomplished, Lloyd recalls there was always music in the family. There were several musical instruments to be found around the Perryman household, including an organ. Sally (Scott) Perryman had two brothers who played and sang; one of them also taught music in Calico Rock, Arkansas. The Perryman family, as was the practice of the time, joined other families in the usual Saturday night musical get-together.

At the early age of nine, Lloyd obtained a guitar on which to practice. The guitar suffered from his inability to tune it. To his school came a musical performer, Lemon Bone, who by chance played the guitar, and watching where Bone placed his fingers, Lloyd gained an insight into playing the instrument. By this time it was too late for the poor guitar; the head had been pulled far out of alignment by improper tension.

Joining in the singing of church hymns was the earliest recollection Lloyd has of being aware of an adequate singing voice. He liked to sing harmony and soon demonstrated that he had an unusual ear for music. Lloyd recalls the notes in the hymn book were in the shape-note tradition.

In the winter of 1928, Samuel Perryman decided to move his family to California. Earlier, brother Ralph had moved there and convinced the family that they should follow him. It was on this trip that Lloyd saw his first train. He recalls that a year or two earlier, he had accompanied his father to Calico Rock, Arkansas, taking along a jersey heifer to trade for a cream separator. On this trip he had hoped to see a train but couldn't stay awake, and all he heard was the whistle of the departing train in the wee hours of the morning.

Arriving in California, the family settled in Wasco, a small community near Bakersfield where his father engaged in farming and real estate. It was in Wasco that Lloyd first gave serious thought to a musical career. As a sophomore in high school, he took part in several musical programs, finding satisfaction in performing and pleasing his audience. Lloyd also appeared on radio station KERN in Bakersfield, taking part in the amateur program offered by the station.

Lloyd was attracted to a Country singing group in Los Angeles who appeared daily on the radio. This group, The Beverly Hillbillies, was in his estimation an outstanding singing aggregation and Lloyd liked to sing along with them as he listened on the radio. In 1932, at the age of 15, Lloyd decided it was time to strike out on his own; slinging his guitar on his back, he caught a freight train heading south for Los Angeles.

Arriving in Los Angeles, Lloyd arranged to audition with Bennie Newahee and his International Cowboys who were appearing on radio station KGER. This group consisted, at the time, of Bennie Newahee, Tim Spencer, Slumber Nichols and Leonard Slye--who was later to assume the professional name of Roy Rogers. After his audition, rendering the old Jimmie Rodgers song "Whisper Your Mother's Name," Lloyd was complimented on his fine voice but was informed that there was no opening at that time.

The group suggested he contact Bert Crowe who headed up the Sierra Mountaineers. Lloyd was a natural baritone but they were seeking a tenor. When informed of this need, Lloyd told the group he was a tenor and became one then and there. He remained with the Sierra Mountaineers for about a year, realizing little in the way of salary, depending to some degree on tips received in their personal appearances in and around Los Angeles.

In 1933, after Slumber Nichols had joined, then left, the Rocky Mountaineers, he contacted Lloyd asking if he would care to join a new group, Cyclone and His Four S Cowboys. Their stage names were Snipe (Carl Cobb), Slumber (Bill Nichols), Slats (Lloyd Perryman), and Squire (Ray Head).

Lloyd agreed and this association lasted for approximately six months at which time he returned to work again with Bert Crowe and the Sierra Mountaineers on radio station KGER in Los Angeles.

After a few weeks, he left when an opening was created with the Beverly Hillbillies who had, for several years, been the Country group in Los Angeles. Lloyd was very happy for the opportunity, although at that time only three of the original members of the Hillbillies remained--Charles Slater (Quirk), Hank Blaeholder, and Mirandy--the original "Peggy O'Neil." Not long after, Ezra Longnecker (Cyprion Paulette), Chuck Cook, Jad Dees and Lem Giles (Hansen) returned and Lloyd was out of a job again, having worked with the Hillbillies for less than a year.

Upon leaving the Beverly Hillbillies in 1934, Lloyd joined Jack and His Texas Outlaws on radio station KFVB, headed up by Jack LeFevre. An exceptional fiddler and fine bass singer was featured at this time with the Outlaws--Hugh Farr. For a period of time, an outstanding trio had also appeared with the Outlaws, called the Pioneer Trio, consisting of Bob Nolan, Tim Spencer, and Len Slye.

In 1935, Lloyd was appearing with five different groups, for a total air time of 5½ hours a day. A good part of the day was spent riding the buses between stations. This was the heyday of Country and Western music with a number of stations in and around Los Angeles featuring personal appearances by many artists.

One of the groups in which he was featured was Jimmie LeFevre and His Saddle Pals. It was while he was with them that he was contacted by Bob Nolan who wanted him as a fill-in for Tim Spencer in his group, now called the Sons of the Pioneers. Tim had taken temporary leave of the group shortly after appearing in the 1936 Texas Centennial in Dallas. Lloyd had filled in as a substitute with the group from time to time and was well versed in their singing style. He officially joined the Pioneers in September, 1936.

Lloyd was particularly pleased to have the opportunity to be associated with this group as he had, from his first contact with them, been greatly impressed with the quality of their singing as they were with his. He felt they worked harder as a group and every member of the Sons of the Pioneers took pride in being the best--not one of the best. At the time Lloyd joined, the Pioneers consisted of Bob Nolan, Roy Rogers, Hugh and Karl Farr. Tim Spencer rejoined the group after a brief absence.

Prior to Lloyd's association with the Pioneers, they were considered by any standard to be a successful singing group. Lloyd was, however, a most important addition. He has been a constant member of the Pioneers since 1936, with the exception of a tour of duty in World War II.

--Ken Griffis
North Hollywood, California

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ARSC TO HOLD THIRD ANNUAL CONFERENCE

The Association for Recorded Sound Collections will hold its third Annual Conference in New York City at the Lincoln Center Library for the Performing Arts, October 16-18, 1969. Programs include a presentation-demonstration of the Lauder Greenway Collection, a lecture by M. W. Krasilovsky (author of This Business of Music), a tour of an RCA pressing plant, and a panel presenting methods and purposes of archiving speech recordings, with the American Assoc. for State & Local History, the Speech Assoc., and the Oral History Association.

BOOK REVIEWS

THE VICTOR MASTER BOOK, VOL. 2 (1925-1936). Compiled by Brian Rust with indexes by Malcolm Shaw and Nevil Skrimshire (Hatch End, Middlesex, England: Publ. by author, 1969. 776pp.)

This book is one of the most valuable reference works on commercial recordings published to date. It is the only definitive publication available listing the recorded works of a major recording company during an important era of recording. It is to be noted that this book is Volume 2. As explained in the introduction, Volumes 1 and 3, to cover the periods 1903-1925 and 1936-1942, respectively, are to be published later. The volumes were partitioned in this manner to cover the acoustic recordings in Volume 1, the earlier electrical recordings in Volume 2, and the later electrical recordings starting with a new master series in Volume 3. Wisely the author chose to publish Volume 2, which is of the greatest interest to most collectors and discographers, first.

The Victor label and subsidiary labels have long been the bane of the discographer's existence. With minor exceptions, the vital information of master number never appeared on the discs. The only source of such information had been the Victor files in New York, usually requiring the services of very busy people at RCA (a role filled for many years, to the gratitude of all of us, by Brad McCuen).

The book contains an introduction; the recording data in numerical order by master number (the bulk of the book); a cross reference index of record release numbers in numerical order; a title index (surprisingly) and an artist index. It is suggested that the user read carefully the introduction prior to using the data to avoid making some erroneous assumptions. Aside from interesting historical information on the Victor Talking Machine Company, the labels used, the early long playing records, the early recording studios, and the catalogs and supplements published, some information essential to understanding the master number data is included. For example, the gaps in the master number listings in the book are accounted for by the omission of classical and foreign language and private recordings. (The foreign omissions may have inadvertently caused the omission of some cajun recordings.) Also notable is that the dash number on the master number is the number of takes recorded, and not necessarily the number of the take issued. Another important fact is that the master number order listing is approximately but not necessarily chronological in order--particularly since Victor used the same master number for different takes even though they were recorded months apart. The introduction also explains some other anomalies that appear in the data. One omission in the introduction is a listing of some label prefixes such as B- for Bluebird, S- for Sunrise, etc.

The master data section contains a heading for the recording sessions including the label credit for artists, instrumentation,

vocalists or soloists; recording location, and other pertinent information. Following the heading is a columnar listing of master numbers, titles, recording dates (European notation: day-month-year) and record release numbers. Only U.S. issues are listed. Notably missing are Montgomery Ward issues which probably are not available in Victor files.

The inclusion of the numerical listing, title index, and artist index considerably enhances the value of the book. The numerical listing gives the labels in numerical order with cross references to master numbers, such as has been done in some JEMF discographies. The labels listed are Victor, Timely Tunes, Bluebird, Sunrise, and Electradisk. The title index is an unexpected bonus. The artist list is of course very useful and important. Both of these list reference pages where indicated titles and artists are found in the master data.

It would be easy to "throw rocks" by spotting and reporting errors and omissions (a few have been spotted) but I will refrain from doing this at present. This book is an outstanding piece of research and we all owe Brian Rust et al. a considerable debt of gratitude for undertaking such a monumental task.

--Eugene W. Earle
Culver City, California

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NOTES FROM THE FRIENDS OF THE JEMF

Recently the Friends membership went over the 400 mark. We hope with additional programs which are under way, to increase the membership appreciably.

Johnny Cash, President of the Friends, has expressed pleasure with his discography which is presently being distributed. John Smith, a long-time friend of Johnny's, is to be congratulated on the mount of work he put into the project, along with the staff of the JEMF.

Ken Griffis, Executive Vice President of the Friends, hopes to complete the interviews on the story he is writing on the Sons of the Pioneers in the near future. Concurrently he is interviewing members of the Beverly Hillbillies. So far he has interviewed "Charlie" Quirk, Lem Hansen, and Curt "Gabe" Barrett, who had a hand in the formation of the group. It would be appreciated if any Friends who may have information of value regarding either of these groups would please contact Ken at the Foundation address.

Recently the Friends raised \$2700 for a proposed JEMF project, the compilation of a comprehensive hillbilly discography. The National Endowment for the Humanities recently informed the JEMF that they would match this sum, for a total of \$5400. Our thanks to all Friends who have contributed to this project.

ABSTRACTS OF ACADEMIC DISSERTATIONS

Marina Bokelman, "THE COON CAN GAME": A BLUES BALLAD TRADITION

Master's thesis, UCLA, 1968, Professor D.K. Wilgus, Chairman

"The Coon Can Game" is a semi-lyrical blues ballad originating in Texas, in white tradition. This study concentrates on the types of change which have occurred in the ballad tradition, analyzing them in terms of the blues ballad approach to narrative. In this approach the narrative stands behind the ballad and is referred to in an indirect or elliptical fashion. The narrative referent of "The Coon Can Game" is a narrative pattern called the Criminal Pattern.

The texts for this study were gathered from commercial and field recordings, from popular and scholarly collections, and from folksong archives. The texts are placed in six groups based on textual similarity. One group represents the "core" form of the ballad; the others represent different reworkings, or "refritos" of it. Some refritos merely add verses to the core ballad, while others rework core and other material so thoroughly as to create a "new" ballad. The analysis of these refritos shows that each was made with reference to the Criminal Pattern. Where verses are added, they serve to amplify the Criminal Pattern as expressed by the core ballad; where core material is thoroughly reworked with other material, the result is a new criminal ballad, consistent with the Criminal Pattern.

On the basis of this analysis, the study concludes that change in the "Coon Can Game" tradition is a result of the interaction of the blues ballad narrative approach and the Criminal Pattern. The pattern provides the framework on which the approach operates and within which changes occur.

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JEMF RECEIVES GIFT FROM TOPANGA CANYON BANJO-FIDDLE CONTEST

Our grateful thanks to the American Friends Service Committee for donating a portion of the profits from the 1969 Topanga Canyon banjo-fiddle contest to the JEMF. The donation came to \$377.70.

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JEMF TO HOLD OPEN HOUSE

The University of California at Los Angeles will hold its annual campus-wide Open House on Sunday, October 19, from 11 a.m. to 5 p.m. The community is invited to enjoy a wide variety of lectures, concerts, exhibitions, films, art exhibits, and laboratory demonstrations, all open to the public free of charge. The JEMF invites all its friends to come to see the office and meet the staff.

KING 500 SERIES NUMERICAL
(Part 6)

Addenda to Previous Parts

Pete (Roberts) Kuykendall writes that King 500 was released and sends the following data:

Side A THE STEPPIN' OUT KIND--Sheppard Bros. (Label Master #368-A; Wax Master #369-B with crossed out 368-B).
Side B YOU'LL BE LONESOME, TOO--Sheppard Bros. (Label Master #368-B; Wax Master #368-B with crossed out 367-B).

Gerald Mills supplies the following data which were missing from the King files which is the source of most of our information:

| <u>Release No.</u> | <u>Master Nos.</u> | <u>Title</u> | <u>Artist</u> |
|--------------------|--------------------|---|--------------------|
| 1010 | | TAKE IT AWAY
JEALOUSY | Emil Coleman |
| 1022 | | HAPPY BIRTHDAY MEDLEY
WEDDING MARCH | Air Lane Trio |
| 1024 | | LA CUMPARSITA
EL CHOCLO | Emil Coleman |
| 1025 | | THE PEANUT VENDER
LADY IN RED | Emil Coleman |
| 1026 | | MAMA INEZ
CARIOCA | Emil Coleman |
| 1027 | | ORCHIDS IN THE MOONLIGHT
GREEN EYES | Emil Coleman |
| 1030 | | OS PINTONHOS NO TERREIRO
SIBONEY | Emil Coleman |
| 1073 | | MIAMI BEACH RHUMBA
MARIA ELENA | Emil Coleman |
| 1110 | | IT'S A SCREAM HOW LEVINE DOES
THE RHUMBA
THE FISHING SONG | Ruth Wallis |
| 1111 | | JOSE IS LIVING THE LIFE OF RILEY
SENORITA WHAT'S HER NAME | Ruth Wallis |
| 1112 | | PULL DOWN THE SHADE MARIE
DOWN IN THE INDIES | Ruth Wallis |
| 1177 | 3453 | I FEEL LIKE TRAVELING ON | Clyde Moody & The |
| | 3455 | THE UNCLOUDED DAY | Brown's Ferry Four |
| 1183 | | TONIGHT YOU SLEEP IN THE BATHTUB
THE DINGHY SONG | Ruth Wallis |
| * | * | * * * * * | * * * * * |
| 1232 | 3620 | LOVE IS A LOSING GAME | Ann Jones |
| | 3612 | I'VE HAD IT | |
| 1233 | | PALE MOON
YOU CAN'T GO WRONG | Teddy Phillips |

| <u>Release No.</u> | <u>Master Nos.</u> | <u>Title</u> | <u>Artist</u> |
|--------------------|--------------------|--------------------------------------|-----------------------|
| 1234 | 3580 | TENNESSEE SENORITA | Cowboy Copas |
| | 3581 | IF YOU WILL LET ME BE YOUR LOVE | |
| 1235 | 3541 | CHOKING THE STRINGS | Don Reno & Red Smiley |
| | 3544 | I'M THE TALK OF THE TOWN | |
| 1236 | | I'LL CLOSE MY EYES | Mark Carter |
| | | BACK IN THE GOOD OLD DAYS | |
| 1237 | 3621 | HAND ME DOWN HEART | Bonnie Lou |
| | 3623 | TENNESSEE WIG-WALK | |
| 1238 | | RED SUSPENDER BLUES | Eddie Smith |
| | | EDDIE'S BLUES | |
| 1239 | 3613 | I'VE GOT A LONGING TO GO | Trace Family Trio |
| | 3614 | I'LL BE NO STRANGER THERE | |
| 1240 | | GONE | Tommy Prisco |
| | | PARADISE | |
| 1241 | | I'M NOT LAZY, I'M JUST TIRED | Jack Cardwell |
| | | STOP LAUGHING AT ME | |
| 1242 | 3593 | THAT'S WHAT WE NEED | Bailes Brothers |
| | 3594 | JESUS' BLOOD | |
| 1243 | | KEY WEST RUMBA | Irving Fields |
| | | GOOBALA GOOBALA | |
| 1244 | 3579 | GRANDPA STOLE MY BABY | Moon Mullican |
| | 3577 | I DONE IT | |
| 1245 | | I CRIED IN MY SLEEP | Donnie Bowshier |
| | | TIGHT SHOE BOOGIE | |
| 1246 | | JUST OUT OF REACH | The Holidays |
| | | LET THE DICE DECIDE | |
| 1247 | 3647 | DRIVE ON | Luke McDaniel |
| | 3646 | LET ME BE A SOUVENIR | |
| 1248 | 3627 | WHY DON'T YOU OPEN THE DOOR | York Brothers |
| | 3626 | YOU'RE MY EVERY DREAM COME TRUE | |
| 1249 | | YOU WALKED OUT OF MY DREAMS | Ruby Wright |
| | | I ONLY HAVE ONE LIFETIME | |
| 1250 | | I GOTTA GO HOME | Lattie Moore |
| | | A BRAND NEW CASE OF LOVE | |
| 1251 | 3693 | PENICILLIN | Mac Odell |
| | 3638 | WILDWOOD FLOWER | |
| 1252 | | KING FOR A DAY | Steve Lawrence |
| | | YOU CAN'T HOLD A MEMORY IN YOUR ARMS | |
| 1253 | 3643 | LOOK WHAT I GOT | Cowboy Copas |
| | 3640 | WILL YOU FORGET | |
| 1254 | | GLORYLAND BOOGIE | Swanee River Boys |
| | | DO YOU BELIEVE | |
| 1255 | | LIFE IS LIKE A SLICE OF CAKE | Teddy Phillips |
| | | ONE SIDED LOVE AFFAIR | |
| 1256 | | OH! MIS'RABLE LOVE | Charlie Gore |
| | | I DIDN'T KNOW | |
| 1257 | | GIVE ME A CHANCE | Tommy Prisco |
| | | FAREWELL, GOODBYE | |
| 1258 | | WAS HE QUIET OR DID HE CRY | Swanee River Boys |
| | | I HAVE A DESIRE | |

| <u>Release No.</u> | <u>Master Nos.</u> | <u>Title</u> | <u>Artist</u> |
|--------------------|--------------------|--|------------------------------|
| 1259 | 3630 | THE ROOSTERS ARE CROWING | Wayne Raney |
| | 3629 | ADAM | |
| 1260 | 3654 | I AIN'T GOT A POT (TO PEEL
POTATOES IN) | Louie Innis |
| | 3655 | SUICIDE | |
| 1261 | | JUST AS LONG AS YOU'RE WITH ME
IF YOU ONLY KNEW | Linda Shannon |
| 1262 | 3651 | I'M GONNA WRITE A SONG ABOUT YOU | Jack Cardwell |
| | 3648 | A VITAMIN CALLED LOVE | |
| 1263 | 3535 | HE'S COMING BACK TO EARTH AGAIN | Don Reno & Red
Smiley |
| | 3537 | MY MOTHER'S BIBLE | |
| 1264 | 3619 | A BIG FAT GAL LIKE YOU | Ann Jones |
| | 3611 | LONESOME WITH YOU | |
| 1265 | 3514 | HEAVEN SENT YOU TO ME | Charlie Gore |
| | 3607 | I'LL FIND SOMEBODY | |
| 1266 | | C'EST SI BON
SOFT WARM LIPS | April Stevens |
| 1267 | | MEET "MISS PIPPIN"
DOWN BOY | Teddy Phillips |
| 1268 | 3660 | THE KOREAN STORY | Jimmie Osborne |
| | 3661 | A TRIBUTE TO ROBERT A. TAFT | |
| 1269 | 3662 | DEAR JOAN | Jack Cardwell |
| | 3508 | YOU'RE LOOKING FOR SOMETHING | |
| 1270 | | CRYING FOR THE CAROLINES
COUNTERFEIT HEART | Rush Adams |
| 1271 | | TREAT ME NICE
HOT TAMALE | April Stevens |
| 1272 | 3667 | PAPAYA MAMA | Bonnie Lou |
| | 3668 | SINCE YOU SAID GOODBYE | |
| 1273 | 3665 | AVENUE OF PRAYER | Bailes Brothers |
| | 3666 | THERE'S A HANDWRITING ON THE WALL | |
| 1274 | 3641 | THE BLUE WALTZ | Cowboy Copas |
| | 3642 | A HEARTBREAK AGO | |
| 1275 | 3636 | ONE DAY RELIGION | Mac Odell |
| | 3637 | WHAT THEN | |
| 1276 | 3645 | FOR OLD TIMES SAKE | Luke McDaniel |
| | 3644 | I CAN'T GO | |
| 1277 | 3625 | STARLIGHT MY LOVE | York Brothers |
| | 3628 | MY PRAYER TONIGHT | |
| 1278 | 3674 | YOUR SECRET'S NOT A SECRET ANY
MORE | Skeeter Webb |
| | 3671 | WAS IT A BAD DREAM | |
| 1279 | 3670 | THE TEXAS POLKA | Bonnie Lou |
| | 3669 | NO HEART AT ALL | |
| 1280 | | RAGS TO RICHES
DON'T THANK ME | Billy Ward & His
Dominoes |
| 1281 | | CHRISTMAS IN HEAVEN | Billy Ward & His
Dominoes |
| | | RINGING IN A BRAND NEW YEAR | |
| 1282 | 3675 | THERE'S A LEAK IN THIS OLD
BUILDING | Bro. Claude Ely |
| | 3680 | YOU'VE GOT TO MOVE | |

| <u>Release No.</u> | <u>Master Nos.</u> | <u>Title</u> | <u>Artist</u> |
|--------------------|--------------------|----------------------------------|-----------------------|
| 1283 | 3534 | TENNESSEE BREAKDOWN | Don Reno & Red Smiley |
| | 3539 | I COULD CRY | |
| 1284 | | NO ONE TO CRY TO | Rush Adams |
| | | I'M SORRY DEAR | |
| 1285 | 3618 | A LITTLE BIT OF NYLON | Ann Jones |
| | 3617 | HOW MANY YEARS | |
| 1286 | 3606 | I'M GOING TO LOCK YOU UP | Charlie Gore |
| | 3608 | COME BACK TO ME | |
| 1287 | | HOW COULD RED RIDING HOOD | April Stevens |
| | | YOU SAID YOU'D DO IT | |
| 1288 | | SANTA'S LITTLE SLEIGH BELLS | Ruby Wright |
| | | TOODLE LOO TO YOU | |
| 1289 | | I'VE GOT A DATE TO MEET AN ANGEL | Swanee River Boys |
| | | WHEN I MOVE | |
| 1290 | | TAKE YOUR TEARS (TO THE ONE WHO | Wanda Wayne |
| | | TOOK YOUR KISSES) | |
| | | DON'T FORGET TO WRITE | |
| 1291 | 3688 | WHO WOULD YOU CRY TO | Wanda Wayne & |
| | 3689 | THESE THREE LITTLE WORDS | Johnny Grimes |
| 1292 | | I CAN'T MAKE UP MY MIND | Jack Cardwell |
| | | WALKING AWAY MY BLUES | |
| 1293 | | BOY YOU GOT YOURSELF A GIRL | Ruby Wright |
| | | BIMBO | |
| 1294 | | KISSIN' ROCK DRIVE | The Pied Pipers |
| | | PLEASE UNDERSTAND | |
| 1295 | 3693 | COME BACK TO YOUR LOVED ONES | Jimmie Osborne |
| | | (MY PRODIGAL SON) | |
| | 3692 | YOU ALL COME | |
| 1296 | | BOUILLABASSE | Mickey Rooney |
| | | ALIMONY BLUES | |
| 1297 | | IF YOU SHOULD SAY GOODBYE | Ink Spots |
| | | EBB TIDE | |
| 1298 | 3708 | I GOT A ROUND TRIP TICKET | Louie Innis |
| | 3706 | YOU'VE GOT IT | |
| 1299 | 3715 | TIGHT WAD | York Brothers |
| | 3714 | KENTUCKY | |
| 1300 | 3704 | LOVE, LOVE, LOVE | Floyd Robinson |
| | 3705 | HOW ARE YOU THESE DAYS | |
| 1301 | 2646 | COME BE MY RAINBOW | Grandpa Jones |
| | 1907 | YOU DONE ME MEAN AND DIRTY | |
| 1302 | 3672 | FOOL'S FOLLY | "Skeeter" Webb |
| | 3673 | I COULD HARDLY WAIT | |
| 1303 | 3536 | I CAN HEAR THE ANGELS SINGING | Don Reno & Red |
| | 3542 | MOUNTAIN CHURCH | Smiley |
| 1304 | | STRANGER IN PARADISE | The Ink Spots |
| | | CHANGING PARTNERS | |
| 1305 | | TENNESSEE CHURCH BELLS | Ruby Wright |
| | | I HAD THE FUNNIEST FEELING | |
| 1306 | | THE MAN UPSTAIRS | Cowboy Copas |
| | | HE STANDS BY HIS WINDOW | |

| <u>Release No.</u> | <u>Master Nos.</u> | <u>Title</u> | <u>Artist</u> |
|--------------------|--------------------|---|----------------------------------|
| 1307 | 3405 | OUR KIND OF LOVE | Ann Jones |
| | | YOU AIN'T GOT IT ANYMORE* | |
| 1308 | | HEART OF MY HEART | George Wright |
| | | WHISTLING BLUES | |
| 1309 | 3726 | COFFEE BLUES | Herb and Kay |
| | 3729 | WHO'S TAKING MY PLACE | |
| 1310 | 3711 | IT'S A LONG WALK BACK TO TOWN | Charlie Gore |
| | 3710 | TWO OF A KIND | |
| 1311 | 3677 | THERE AIN'T NO GRAVE GONNA HOLD
MY BODY DOWN | Bro. Claude Ely |
| | 3679 | TALK ABOUT JESUS | |
| 1312 | 3732 | CAROLINA IN THE MORNING | Deke Moffitt |
| | 3733 | OLD FASHIONED SONGS | |
| 1313 | 3718 | UNWANTED ALONE | Cowboy Copas |
| | 3719 | SORRY | |
| 1314 | 3695 | IT JUST TEARS ME ALL TO PIECES | Jimmie Osborne |
| | 3694 | MY TISSUE PAPER HEART | |
| 1315 | | REMEMBER ME (I TAUGHT YOU TO
LOVE) | Steve Lawrence |
| | | TOO LITTLE TIME | |
| 1316 | | SENTIMENTAL STRINGS | David Romaine &
His Orchestra |
| | | PLAY OUR FAVORITE TANGO | |
| 1317 | 3696 | MUDDY SEA OF SIN | Bailes Brothers |
| | 3700 | WATCH AND PRAY | |
| 1318 | 3738 | DON'T STOP KISSING ME GOODNIGHT | Bonnie Lou |
| | 3739 | THE WELCOME MAT | |
| 1319 | | | |
| 1320 | 3702 | OLD FLAME | Floyd Robinson |
| | 3703 | OH WHAT I'D GIVE | |
| 1321 | | BLUEBIRDS SINGING IN THE RAIN | Rush Adams |
| | | JUST ONE KISS GOODNIGHT | |
| 1322 | 3707 | WHAT'S SHE GOT | Louie Innis |
| | 3709 | SHE RURN'T IT | |
| 1323 | | | |
| 1324 | 3716 | I GET THE BLUES IN THE SPRINGTIME | York Brothers |
| | 3717 | MISTER MIDNIGHT | |
| 1325 | | I NEED
LIEBCHEN | Steve Lawrence |
| 1326 | | NOT NECESSARILY
HE LIFTED ME FROM SIN | Swanee River Boys |
| 1327 | 3736 | THEY'RE NOT THE PAPER THEY'RE
WRITTEN ON /sic/ | Lattie Moore |
| | 3737 | UNDER A MEXICO MOON | |
| 1328 | | PINE TREE PINE OVER ME
LOW DOWN, HOE DOWN | Morgan Sisters |

*Label says title is "IF I WAS A CAT" -- MX 3609

| <u>Release No.</u> | <u>Master Nos.</u> | <u>Title</u> | <u>Artist</u> |
|--------------------|--------------------|---|---------------------------|
| 1329 | 3744 | I'LL BE THERE (IF YOU EVER NEED ME) | Cowboy Copas |
| | 3745 | (I'M A) STRANGER IN MY HOME | |
| 1330 | 6362 | THEN I'LL BE HAPPY | Rush Adams |
| | 6363 | ARIZONA | |
| 1331 | 3631 | TRYING TO LIVE WITHOUT YOU | Wayne Raney |
| | 3632 | MAMA (DON'T YOU REMEMBER WHEN YOU WERE YOUNG) | |
| 1332 | 3538 | PLEASE DON'T FEEL SORRY FOR ME | Don Reno & Red Smiley |
| | 3543 | LOVE CALL WALTZ | |
| 1333 | | THE LAUGHING SAXOPHONE | Teddy Phillips |
| | | PLEASE UNLOCK THE DOOR | |
| 1334 | 3728 | NEXT DOOR | Herb and Kay |
| | 3727 | JUKE BOX JIG | |
| 1335 | 3656 | THE STONE WAS ROLLED AWAY | Mac Odell |
| | 3655 | HEAVEN BOUND GOSPEL TRAIN | |
| 1336 | | MELODY OF LOVE | Ink Spots |
| | | AM I TOO LATE | |
| 1337 | 3759 | GOOD DEAL LUCILLE | Moon Mullican |
| | 3758 | WANTED | |
| 1338 | 3766 | I CAN'T STEAL ANOTHER'S BRIDE | Luke McDaniels |
| | 3768 | THE AUTOMOBILE SONG | |
| 1339 | 3763 | DIDDLE DIDDLE DUMPLING | Jack Cardwell |
| | 3765 | BLUE LOVE | |
| 1340 | 3730 | EXACTLY LIKE YOU | Deke Moffitt |
| | 3731 | MAPLE LEAF RAG | |
| 1341 | 3740 | HUCKLEBERRY PIE | Bonnie Lou |
| | 3741 | NO ONE | |
| 1342 | | A LITTLE LIE | Billy Ward & His Dominoes |
| | | TENDERLY | |
| 1343 | 3760 | (DON'T LET TEMPTATION) TURN YOU 'ROUND | Moon Mullican |
| | 3761 | ALL I NEED IS YOU | |
| 1344 | | HOLIDAY | Tony Proteau |
| | | DOUBLE TALK | |
| 1345 | 3773 | SOMEWHERE | Jimmy Vernon |
| | 3770 | STILL AFRAID OF LOSING YOU | |
| 1346 | 3712 | TAKE ME BACK | Charlie Gore |
| | 3713 | ABSOLUTELY FREE | |
| 1347 | | FANCY PANTS | Eddie Berger |
| | | BLACK HAWK WALTZ | |
| 1348 | 3751 | JUST AS LONG AS I'M WITH YOU | The Morgan Sisters |
| | 3750 | CHALK TALK | |
| 1349 | 3657 | MARRIED LIFE | Swanee River Boys |
| | 3656 | BECAUSE I LOVE YOU SO | |
| 1350 | | PULL DOWN THE BLINDS | Lattie Moore |
| | | WHAT AM I SUPPOSED TO DO | |
| 1351 | | DEEP WITHIN MY HEART | York Brothers |
| | | I'LL LEAVE THE DOOR OPEN | |
| 1352 | 3777 | TREE OF LIFE | Don Reno & Red Smiley |
| | 3783 | SOMEONE WILL LOVE ME IN HEAVEN | |

BIBLIOGRAPHIC NOTES OF INTEREST

Journal of American Folklore, 82 (Jan.-Mar. 1969), p. 66, contains the latest in the series of articles on cowboy songs and songwriters by one-time radio singer and recording artist John I. White. The article is entitled "Owen Wister and the Dogies" and concerns the familiar song, "Get Along, Little Dogies."

John I. White informs us that recently a mint stock of his 1929 folio, LONESOME COWBOY SONGS, was discovered by the publisher. The folio contains words and music of twenty songs, including the first printed versions of "Great Grandad," "Great Grandma," and "The Big Corral." Price: \$1.00. Write to Jerry Vogel, 121 West 45th St., New York, New York 10036.

COUNTRY MUSIC HALL OF FAME AND MUSEUM, by Thomas D. Warren (Nashville: n.d.; 1968?). A much too hastily prepared twelve-page illustrated souvenir booklet prepared for sale at the souvenir and gift shop at the Country Music Hall of Fame and Museum. Describes the Hall of Fame and how it came into being.

The Nov./Dec. 1968 issue of BMI's regular publication, The Many Worlds of Music, is subtitled "A Salute to Country Music, USA." It includes an historical survey of Country Music by Arnold Shaw; a discussion of fourteen contemporary song writers by Burt Korall; brief excerpts about Country Music from publications dating from 1904 to 1964, and a short bibliography on Country Music.

BMI COUNTRY HITS 1944-1968 (Published by BMI, n.d.; 1968?). A 32-page booklet listing BMI-licensed Country Music big sellers for each year from 1944 to mid-1968. Title, writer/composer, and publisher for each entry are given.

TV Guide (August 30, 1969, p. 16) contains an article on Johnny Cash entitled "He's Television's Roughest Diamond," by Neil Hickey. The article discusses sympathetically Cash's biography, career, and music.

JAZZ ON RECORD: THE FIRST FIFTY YEARS (1917-1967), by Albert McCarthy, Alun Morgan, Paul Oliver, and Max Harrison (London: Hanover Books, 1968; distributed in the United States by Oak Publications, New York. vi + 416 pp. \$7.95.) Part one of this useful book lists alphabetically approximately 500 jazz and blues figures, with brief biographies, musical appraisals, and discographies of significant LP recordings (including reissues) on which the artists can be heard. The second, shorter, portion of the book consists of record review articles on various types of jazz/blues, such as "Ragtime," "Southern Blues," "New Orleans," "Northern Blues," and "Piano Blues and Boogie Woogie."

JEMF HOLDINGS: SONG FOLIOS Part 6

In this issue the Quarterly continues a list of the song folios which the JEMF has on file, excluding those held on micro-film only. The Foundation would appreciate receiving any song folios which it lacks.

- BUD MESSNER AND THE SKYLINERS WITH MOLLY DARR (1953?).
- BOB MILLER'S FAMOUS FOLIO FULL OF ORIGINAL COWBOY SONGS, Bob Miller, Inc., New York, 1934.
- BOB MILLER'S FAMOUS HILL-BILLY HEART THROBS, Bob Miller, Inc., New York, 1934.
- BOB MILLER'S FAMOUS FOLIO FULL OF SONG HITS, Bob Miller, Inc., New York, 1934.
- BOB MILLER'S FAMOUS HILL-BILLY SONGS, Paull-Pioneer Music Corp., New York, 1933.
- BOB MILLER'S FAMOUS MAIN STREET SONGS, Standard Music Publications, Inc., 1934.
- THE MILLION DOLLAR CATALOGUE, Cedarwood Publishing Co., Nashville, n.d.
- THE MILLION DOLLAR CATALOGUE, VOLUME II, Cedarwood Publishing Co., Nashville, n.d.
- TOM MIX, WESTERN SONGS, M.M. Cole Publishing Co., Chicago, (1935?).
- BILL MONROE'S BLUEGRASS COUNTRY SONGS, Bill Monroe Music, Inc., New York, 1950.
- BILL MONROE'S GRAND OLE OPRY SONG FOLIO NO. 1, Peer International Corp., New York, 1947.
- PATSY MONTANA, DELUXE EDITION OF FAMOUS ORIGINAL COWBOY SONGS AND MOUNTAIN BALLADS, M.M. Cole Publishing Co., Chicago, 1941.
- PATSY MONTANA'S NEW SONG BOOK, Hilliard-Currie Corp., Chicago, (1945?).
- CLYDE "CAROLINA" MOODY'S SONG FOLIO, Wallace Fowler Publications, Nashville, 1947.
- JIMMIE MORGAN'S HEART THROBS OF THE HILLS, Bob Miller, Inc., New York, 1937.
- ALBUM OF 21 ORIGINAL HILL-BILLY SONGS INCLUDING NUMBERS COMPOSED AND FEATURED BY TEX MORTON, Nicholson's Pty. Ltd., Sydney, 1937.
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JEMF REPRINT SERIES

The following reprints are available at 50¢ apiece.

8. "Current Hillbilly Recordings: A Review Article," by D. K. Wilgus. From Journal of American Folklore, Vol. 78 (1965).
9. "Hillbilly Records and Tune Transcriptions," by Judith McCulloh. From Western Folklore, Vol. 26 (1967).
11. "From Sound to Style: The Emergence of Bluegrass," by Neil V. Rosenberg. From Journal of American Folklore, Vol. 80 (1967).
12. "The Technique of Variation in an American Fiddle Tune," by Linda C. Burman. From Ethnomusicology, Vol. 12 (1968).
13. "Great Grandma" by John I. White. From Western Folklore, Vol. 27 (1968). "A Ballad in Search of Its Author," by John I. White. From Western American Literature, Vol. 2 (1967).

MISCELLANEOUS PUBLICATIONS

JEMF Special Series, No. 1: "The Early Recording Career of Ernest V. 'Pop' Stoneman: A Bio-Discography." Price to Friends of the JEMF, 60¢ (please give Friends membership number when ordering); all others, \$1.00.

JEMF Special Series, No. 2: Johnny Cash Discography and Recording History (1955-1968) by John L. Smith. Price to Friends of the JEMF, \$1.00 (please give Friends membership number when ordering); all others, \$2.00.

The John Edwards Memorial Foundation Archiving and Cataloging Procedures. A guide to the archiving and indexing procedures used for materials in the JEMF collections. It is of sufficiently broad scope to be adaptable to other collections. 50¢.

Program Guide to 3rd Annual UCLA Folk Festival. Contains biographies, photos, and complete LP discographies of festival performers, including the Blue Sky Boys, Jimmie Driftwood, Son House, Doc Hopkins and others. \$1.00.

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JEMF QUARTERLY

(Formerly JEMF Newsletter)

Vol. 5, Part 3

Autumn, 1969

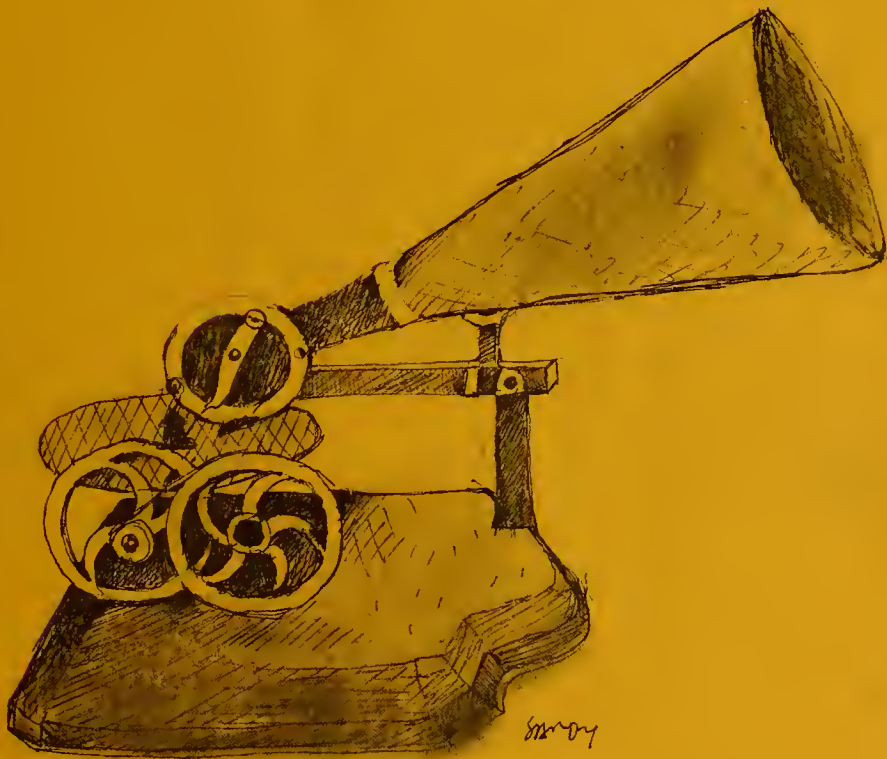
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JEMF QUARTERLY

JOHN
EDWARDS
MEMORIAL
FOUNDATION



VOL.V PART 4, WINTER, 1969, NO.16

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Volumes of the JEMF Quarterly (formerly JEMF Newsletter) run from January through December. Issues are numbered consecutively from the inception of the periodical (October 1965). Members of the Friends of the JEMF receive the Quarterly as part of their \$5.00 (or more) annual membership dues; individual subscriptions are \$4.00 per year; library subscription rates (for libraries and other multiple users) are \$7.50 per year. Back issues of Volume III (Numbers 7, 8) are available at 35 cents per Number. Back issues of Volume IV (Numbers 9, 10, 11, 12) are 75 cents per Number.

The JEMF Quarterly is edited by Norman Cohen. Please address all manuscripts and other communications to: The John Edwards Memorial Foundation, at the Folklore & Mythology Center, University of California at Los Angeles, Los Angeles, California 90024.

* * * * *

LETTERS TO THE EDITOR

To the Editor:

How about equal time (or space) to clarify a very misunderstood subject, which has been mentioned in the past two issues especially? Your current series of letters about the origins of fiddling tunes have proven quite enlightening in one regard--the ignorance of the subject of fiddling on the part of the writers!...

The definition of Hill Billy as given in COUNTRY MUSIC U.S.A. by Bill Malone is of about 1920 origin (pp. 43-44). Designation of the southern white back woods rural performers as hillbilly is not the full meaning of the term as in general usage among old time traditional folk performers. From my correspondence with fiddlers in the U.S. over the past ten years, I have found these fiddlers are insulted by the term, if applied to them. But the other fiddlers, who live outside the U.S., find the term to mean a put-on false "farce" type of rural raggle-taggle lazy shiftless life; with little relationship or communications with modern civilization and inventions, etc. In the Nebraska Old Time Fiddlers and similar groups we have used these impressions of the stereotyped hillbilly life to have HILLY BILLY days. Which means: ragged clothes, patches, pantaloons, gunny-sacks, etc. Battered hats, corn cob pipes, jugs, bottles filled with tea, complete the illusion. My own Hilly Billy costumes are so ridiculous that my dog barks and growls at me as she does not recognize me. But the audiences howl with delight as "Suzy Jackson" performs her antics and tells of her experiences with modern city life and her efforts to convert Granny to city life. Suzy can convey ideas which De never could without causing raised eyebrows. So the performers of old time fiddling music today are still insulted if called hillbillies--unless they dress in costumes of that unreal, makebelieve world....

Remember this line from Graphics #7, December 1968 JEMF Newsletter, "How did individual purchasers of old-time fiddling discs become the vast market for present-day country music?" The answer to this question is they did NOT!! for the most part. This is the reason I am constantly receiving an increasing number of requests for information about old time fiddle music and records by old time fiddlers and not the "rear-end wiggling and dancing violinists on the country music shows on tv." The old time fiddler could not possibly keep a steady dance rhythm and wiggle like this. Rarely is a true old time fiddler presented on a network t.v. show. When was the last time you can remember a true old time style fiddler on t.v.? It is also next to impossible to obtain a true old time fiddling recording from music stores. A few modern country music "jazzy ones" are sometimes available, but they use a back-up that covers up the fiddle.

The back-up takes the lead away from the fiddle too much, or the tempo and style make these far from true old time fiddling. They are fine for more modern styles; but they are not old time fiddling the purchasers were seeking. Hence the American Old Time

Fiddlers News reviews records from small distributing record companies, small record companies, or from the artist himself. Seldom are true old time fiddling records available from music stores as they usually order from a large distributor, who does not handle records from the small companies....

So to restate the answer to the line in Graphics #7--purchasers of old time fiddling discs are still just that!and not necessarily country music fans and purchasers of country music records too. Usually this is governed by taste, finances, health and age of the purchaser....

Regarding the "Abortive development of northern folk music that in some ways paralleled the beginning of hillbilly music as an outgrowth of southern folk music. This northern phenomenon probably flowered into Henry Ford's revival efforts and died with them." I hope Norman Carlson, Neil Rosenberg and their (AMEN) corner will salt, pepper, and cook their crow dinner. Lift old time fiddling out of inclusion in that statement quoted above!!... I have had contact with some 3000 or more fiddlers, seconds, fiddle makers and repairmen who live around the world (even behind the Iron Curtain). My files are probably the most extensive collection of source material in this field--without exception--and are still growing daily, with new contacts and information. Thus I feel qualified to speak on this subject.

Early southern fiddling followed the path of travel of pioneering settlers and frontiersmen into the southern states. How could it do otherwise, when the tunes, skills, instruments, and traditions came from Europe, with the immigrants to North America?

Early northern fiddling followed the path of travel and settlement into the northern states and Canada, for the same reason. As decades passed, following the fiddling traditions, each group developed its own tunes and styles of fiddling. Also their tune titles became typical of their environment. Persons, places, things, events, etc., which these people knew were named in their fiddling tune titles. There was slight tune exchange except for an interchange of tunes carried by travelers between the various fiddling groups in the geographical locations. But the development of mass communications media changed this to some degree....

Basically, the early fiddlers learned their traditional tunes--the jigs, reels, hornpipes, waltzes, polkas, schottishes, etc.--from the fiddlers who taught them to fiddle or else lived nearby so these tunes were learned by hearing them over and over. (This is the way today's fiddlers learn their tunes as that is the only way there is to learn them as they are not in print. This explains today's demand for old time fiddling records too)...And as each fiddler passed on his tunes to other fiddlers, these fiddlers added to the tunes to suit their styles and tastes. And then they passed it on to other fiddlers, with each one changing the tune a bit to suit himself...As records and radio began to present fiddlers and their tunes, the tunes were more rapidly and easily interchanged

between geographical sections and the fiddlers developed a greater variety of tunes....

I found little accurate published information about fiddling. The Library of Congress at one time could name one hard covered book about fiddlers and fiddling. It covered about nine fiddlers in one community. There were a few albums of printed tunes, and that was about it. The picture has improved, but is far from what it should be yet. I figure it would take about \$20,000 to complete my fiddling research and get the book written, edited and ready for the publisher. Without a research grant it will take another five to ten years....

There are still so few references to fiddling which are correctly researched, accurate and fair to this fine old art and skill. The people who think it is dying out because of lack of public acceptance should travel with me at some of the public appearances I have made. For instance, at the National Folk Festival in Denver in May 1966, where the audience was clapping, stamping, and otherwise displaying their approval of the old time traditional fiddling tunes. They made the huge Denver City Auditorium ring with their enthusiastic rhythmic response....

Old time fiddling dying out? Cook that crow well, fellows! 'Cause one of these days you may be learning how to fiddle yourselves to keep up with the popularity trend! As to Henry Ford's work in reviving old time fiddling and his quitting too soon before the job was done--and the fiddling in the north being a flop--! Boys, do you have enough crow to go around?

Talk about northern fiddling--Canada has a National Contest for their old time fiddlers every year. They have many top professional fiddlers featured on t.v., some with their own shows! Don Messer has been working over thirty years to make fiddling tops with Canadians and his success has been proven! When the network threatened to take his show off the t.v. this fall, it found it had a hornet's nest on its hands. And the network lost the show--but another network picked up the show so Canada still has a top fiddler working to keep fiddling (old time fiddling) a source of self entertainment in Canada for all ages.

In the U.S. many of today's fiddlers do not remember Henry Ford's efforts. His records and the printed book are almost a thing of the past as far as availability is concerned.

While in this area we have witnessed a few Nashville style fiddlers on the t.v. in recent months, we feel these performers stress the flash, glamour and comedy, 'modern-hop-shuffle-and-run' square dancing, and have a constant grin while they play.

The true old time fiddler is serious about his art and if you hold your fiddle tight enough to play well, you can not grin, as the chin muscles will not cooperate any more than you can sneeze! If your fiddle is not held well, you can not finger the fast notes,

embellishments, bow-in notes, or shift positions. We also notice the Nashville performers seldom do a hard fiddling tune on t.v.; the majority of the tunes are simple things that a beginning fiddler learns as easy to finger. The Nashville performer usually plays several instruments so this may account for this choice of beginning fiddle tunes.

The old time fiddler uses a central p.a. if amplification is needed....Contact amplification often ruins the true fiddle tone, and gives a sound like a clarinet or other instrument rather than a fiddle. If the old time fiddler has his choice he uses non-amplified seconds. Many seconds to old time fiddlers have no amplified instruments because of the better sound--and they like to play on buses, floats, and other places where electrical power is not available.

The seconding for the old time fiddling uses plain simple chords with no sevenths or ninths, even. The listeners can easily spot a modern fiddler by listening to the tune and the seconding. If a fiddler is performing with his regular seconds, this is a simple matter to determine his style whether old time, blue grass, southern, northern, etc.

The old time fiddler is not a jazzy performer. The Country Music groups today all too often require violinists' training rather than fiddling....

Regarding Bill Malone's COUNTRY MUSIC, U.S.A.-- his handling of fiddling as a whole is negligent and poor. And this could be because of his unwittingly overlooking what articles, publications, and sources are on file at various archives, libraries, etc. I know these are available at the places he gathered research, so the reason for this oversight is hard to understand, unless it is the complexities one must overcome to fairly research old time fiddling, the traditional folk fiddling. But his treatment of this great old art and skill left me upset--as I read the book for review purposes. Possibly other old traditional folk music arts were equally neglectfully treated? Or was it the author's great interest in modern country music? It is something to ponder.

I also reviewed A HISTORY AND ENCYCLOPEDIA OF COUNTRY, WESTERN, AND GOSPEL MUSIC by Gentry. This is a fine early to modern coverage of professional fiddling and does leave one with the understanding of the part the fiddling artists have played in country music and western music in the past 50 or 60 years.

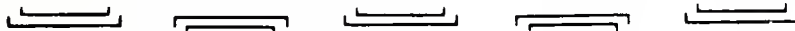
I hope this clarifies some of the questionable points of the letters previously printed in the past two issues. I do know it takes a fiddler to gather fiddling research information so this could account for some of the great inaccurate impressions many people possess....

(Miss) DeLores 'Fiddling De' DeRyke
Lincoln, Nebraska

To the Editor:

As the director of curriculum and instruction for a public school system serving 8500 boys and girls in grades kindergarten thru twelfth grade, I am interested in receiving advice regarding the names of writers, composers, singers, and musicians which should be included in a new course in our curriculum dealing with rural American music in the twentieth century. I am particularly hoping to benefit from the wisdom and counsel of persons who have spent many years studying and collecting in the following areas: country & western, mountain music, old-tyme, blue-grass, cowboy, folk, fiddle, gospel, spiritual, etc. The course will be 90 hours in length; we desire to focus upon the significant, unusual, popular, and representative contributors to this form of musical expression from 1900 to 1969 in all parts of the U.S.A.

--Fred A. Cruckson
Curriculum Dept.,
333 East Second Street
Fond du Lac, Wisconsin 54935



NEWS FROM THE FRIENDS OF THE JEMF

Johnny Cash, Honorary President of the Friends, was in Los Angeles last September to accept recording awards. While in Los Angeles, Johnny was presented with the first copies of "The Johnny Cash Discography and Recording History." This complete listing of Cash's recordings was compiled by John Smith, a long-time friend of Johnny's, and very professionally assembled by the staff of the JEMF. Johnny was pleased with the publication. Anyone interested may obtain a copy by writing the JEMF. See page 164 of this issue for details.

Ken Griffis, Executive Vice President of the Friends, just recently completed an interesting interview with Johnny Bond. Johnny contributed some very valuable information regarding his career for the archives of the JEMF. Johnny has had a colorful career including a close association with Gene Autry for many years.

Ken also participated in Burbank radio station KBBQ's "Face to Face" program with Johnny Bond, hosted by Program Director Bill Ward. Johnny had many kind words of praise for the work being carried on by the Foundation.

It is renewal time again for membership in the Friends, and the response has been gratifying. It is hoped that each of our Friends will secure at least one new Friend. The JEMF deserves our support.

--Ken Griffis

WILMER WATTS & THE LONELY EAGLES

Many of the best known and most liked old time country recording artists came from North Carolina, and several from the comparatively small area in and around Gaston County. Among these were Gwen Foster and David McCarn. One small group from this same area that made some recordings in the late 20's seems to be almost unknown by most collectors but in my opinion is the best and most original that I have ever heard. The group I speak of is Wilmer Watts and the Lonely Eagles, and the presumably related earlier group known as Watts and Wilson. I have no proof that the two Watts' were the same, but assume that they were. Neither do I have any information on Wilson. He possibly could have been Charles Freshour, one of the later Lonely Eagles. According to Carl Freshour, Charles' son, (whom I visited in Belmont, N.C. in June of 1966) some of the songs recorded by Watts and Wilson were written by Charles Freshour. Also some of their songs are most common in Texas, and Freshour spent some time there. His name was originally Sweeten, and the song "Fate of Rhoda Sweeten" was a true story written by him about his sister. He also lived in Gaffney, S.C. for some time, and at the time of my visit to Belmont, still had a brother, Morris Sweeten, and sister, Beulah, there. Other songs by Charles Freshour included "The Aderhold Murder" which occurred in Gastonia; another about Raff King's murder of his wife (title unknown); and "Bonnie Bess." This last one may have been the Night Express on Pm.3007 B, as the girl's name in this song is Bonnie Bess. Another song of his was "Jonah and the Whale."

Charles Freshour was born Aug. 29, 1900, and died in May of 1959. According to Carl, Watts is also dead; no further details were available. He remembers Watts as living in Bessemer City, not very far from Belmont. I went by there and called all the Watts' listed in the phone book, but none that answered knew him.

There is another, unidentified member of the Lonely Eagles on some, if not all, their records. Several of their sides feature steel guitar in addition to the banjo and guitar which was the group's usual accompaniment.

I have all the recordings listed on disc or tape with the exception of Pm.3232. I have never been able to find it, or anyone who has it. Neither do I have 3271, but do have 3242 with same titles, and assume the same masters were used.

The transcriptions of the songs on the following pages are as nearly accurate as I can make them. After countless listenings I still can't make out some of the words.

There may possibly be other records by this group. All Pm.3000 series listings I have found had several gaps and it's possible some could have been by Watts' group. Also one can see some gaps in the master numbers listed. I don't know how Paramount operated in this respect--whether they mixed them up or not. The Lonely

Eagles masters were taken from Gennett, as Pm. didn't use letters for takes, and the numbers are smaller than the Watts and Wilson sides recorded earlier.

Some of the information concerning master numbers was gleaned from correspondence with Archie Green, Dick Spottswood and Mack McCormack. The release sheet data were sent to me by Harlan Daniel.

As will be obvious to most, I am neither a scholar, musician or writer, but a collector of old time music, who submits this to make the information available to other collectors, in the hope that others can supply additional information and/or corrections.

--Malcolm V. Blackard
Decatur, Alabama

SONG TRANSCRIPTIONS

[Editor's note: The following text transcriptions were provided by Malcolm Blackard. Because of the large number of traditional folk songs and 19th century pop songs, I have taken the liberty of adding brief headnotes to each song, giving a few bibliographic and discographic references for identification purposes.]

WHEN THE ROSES BLOOM AGAIN Watts & Wilson Para 3006A

["I'll Be With You When the Roses Bloom Again" was written in 1901 by Gus Edwards (music) and Will Cobb (words). Numerous hillbilly recordings were made: Burnett & Rutherford (Columbia 15122); Vernon Dalhart (Victor 20611, Columbia 15054); MacFarland & Gardner (Brunswick 111).]

They were strolling through the gloaming as the roses were in bloom,
A soldier and his sweetheart fond and true;
But their hearts were filled with sorrow and their thoughts were
of tomorrow
As she pinned a rose upon his coat of blue.

Do not ask me love to linger for you know not what you say,
For duty has called your sweetheart's name in vain;
And your heart need not be sighing if I be among the dying
I'll be with you when the roses bloom again.

chorus:

When the roses bloom again by the river,
And the robin redbreast sings his sweet refrain;
In the days of old lang syne, I'll be with you sweetheart mine
I'll be with you when the roses bloom again.

WHEN THE ROSES BLOOM AGAIN con't

Mid the rattle of the battle came a whisper soft and low,
Of a soldier who had fallen from the fray;
I am dying captain dying and I know I have to go
But I want your promise 'ere I pass away.

There's a far and distant river where the roses are in bloom,
A maiden who is waiting there for me;
It is there I pray you take me I've been faithful, don't forsake me,
I'll be with her when the roses bloom again.

repeat chorus

THE SPORTING COWBOY Watts & Wilson Para 3006B

[This is a variant of "Dallas County Jail," a western derivative of "Logan County Jail." See Laws, Native American Balladry (E 17) for references. The Tenneva Ramblers' "Seven Long Years in Prison" (Victor 21406, RCA Victor LPV-548) is another hillbilly recorded version. The Watts & Wilson song was transcribed in Lomax's Our Singing Country, p. 241. Freshour may have picked up the Western variant while he was in Texas.]

When I was a cowboy, I learned to toe the line
Learned to scoff at money, and not to dress so fine;
Went out on the prairie, to learn to rob and steal
When I'd rob a cowboy, how happy I would feel.

At working I'm not able, and begging is too low;
Stealing is so dreadful, to jail I must go;
Yonder comes the jailer, his jury to come today,
He knows that I am guilty, I'm bound to go that way.

I saw the jailer coming, about eleven o'clock,
Hands full of jail keys, them doors to unlock;
Cheer up, cheer up you prisoner, I heard this jury say,
I'm bound for Dallas county, for ten long years to stay.

I wore my broadbrimmed sombrero, my hoss and saddle was fine,
When I spied those pretty girls, you bet I called them mine,
Sparked them all for beauty, oh Lawd it was in vain,
I'm bound for Dallas county, to wear the ball and chain.

Saw my darling coming, ten dollars in her hand,
Give it to the cowboy, 'tis all that I command,
Give it to the cowboy, remember olden times,
So he won't forget his darling, he's left so far behind.

THE EMPTY CRADLE Watts & Wilson Para 3007A

[This is Charles K. Harris' "The Tie That Binds," published in 1901. It was recorded by MacFarland and Gardner as "She's the Tie that Binds" (Brunswick 322) and as "The Tie that Binds" by Fred Stanley (Columbia 15559). More recently it was recorded by Jim Reeves (RCA Victor LPM 2284).]

In a small room that's cold and chilly, there sits a young woman alone;
Beside her a cradle stands empty, and o'er it she sobs and moans;
A husband who no longer loves her, the love with the baby died--
She'll leave him and the home forever, and out in the cold world abide.

She packs baby's things in a bundle, as the tears softly roll down
her cheeks,
I never would leave him no never, if only one kind word he'd speak.
Just then the door quickly was opened, the husband takes bundles away;
He spreads the things out on the table, while gently to her he does
say:

chorus:

There's one little stocking for you, Nell
One tiny blue shoe is for me,
One baby's wrap, and a small little cap
With cherished memories;
One lock of hair is for you dear,
Just see how the golden curl shines,
We both will keep her smile as she sleeps,
For she is the tie that binds.

THE NIGHT EXPRESS Watts & Wilson Para 3007B

[This is a shortened version of a poem that appeared in Locomotive Engineers Monthly Journal, 27 (Nov. 1893), p. 1014. No credits were given there, and I have been unable to trace the piece back any further.]

One day I met a little girl beyond the railroad bridge
A pail of berries she had picked along the banks high ridge.
Where do you live my child, I asked, and what might be your name,
She looked at me with eyes o'er cast and then her answer came.
The house beyond the bluff is ours, they call me Bonnie Bess
My father is an engineer, he runs the night express.

1049's on scheduled time and 'tisin't a moment late,
His engine comes around the curve at quite a cheerful rate.
Sometimes the clouds hang overhead, his train we cannot see,
He whistles twice for mama dear, and clangs the bell for me.
The lamp in mama's window burns right there alone for him,
His eyes light up and then he knows that all is well within.

THE NIGHT EXPRESS con't

And are you not afraid, I asked, that he might wreck the train,
 And there might be some sad mishap, and he nowise to blame.
 God watches over us, she cried, and He knows what is best,
 It's nothing but to serve and trust, and leave to Him the rest.
 The way that child had faith in Him, it made my own seem weak,
 I bowed my head with sobbing heart and kissed her on the cheek.
 And said to her in tendrous tones, God bless you, Bonnie Bess,
 God bless your mama and the man that runs the night express.

WALK RIGHT IN BELMONT Watts & Wilson Para 3019A

[This is derived from the wide-spread "Midnight Special," of which upwards of 40 separate commercial recordings have been made. See Mack McCormick's "A Who's Who of 'The Midnight Special'" in Caravan, No. 19 (Jan. 1960), for an interesting analysis of that song. See Randolph, Ozark Folk Songs II, 377, for references to other versions in print.]

Now when you go to Belmont, well you better walk right,
 And you better not gamble, and you better not fight.
 Policemans will get you, and they'll bring you right down,
 Ain't got no money, you're chain gang bound.

Six o'clock in the morning, hear the ding dong ring,
 And you go to the table, it's the same old thing.
 There's coffee on the table, just as bitter as gall,
 If you don't like it boys, you don't get none at all.

chorus:

Yonder comes my woman, oh how do you know?
 That little old apron, she always wore.
 Umbrella on her shoulder, and money in her hand,
 Saying stand back, captain, I come to get my man.

Six o'clock in the evening, hear the ding dong ring,
 And you go to the table, it's the same old thing.
 Cornbread on the table, just as hard as a rock,
 Ain't that enough ladies, to break a husband's heart.

repeat chorus.

THE CHAIN GANG SPECIAL Watts & Wilson Para 3019B

[This piece is part of the family of songs readily identified by the chorus, "Roll Down the Line." The songs have been traced to labor struggles among mine workers in Grundy County, Tennessee, in the 1890's; see Archie Green's forthcoming book, Only A Miner: Studies in Recorded Coal Blues & Ballads, for a detailed discussion. Related hillbilly recordings are Uncle Dave Macon, "Buddy, Won't You Roll Down the Line (Brunswick 292) and Allen Brothers, "Roll Down the Line" (Victor 23551; Bluebird 6148).]

THE CHAIN GANG SPECIAL con't

I wish I was in Mobile, at some swell hotel,
 With a New York paper in my hand, just sporting to my dear
 I'd march around to Cuba, I'd take a trip to Spain,
 I'd drive back down to Belmont, and try to act cheap (try to sleep?)
 again.

chorus:

Says, nigger won't you roll down the line, roll down the line
 Yonder comes my darling, roll down the line,
 Keep a'rolling won't you roll down the line,
 Roll on, won't you roll down the line,
 Yonder comes my darling, roll down the line.

You lay around old Belmont, call yourself a sport,
 In fifteen minutes they'll arrest you, and bind you over to court;
 You get up in the courthouse, and listen at the lawyers fight,
 The first captain says you big black nigger I need you on my gang.

repeat chorus.

Every morning 'fore day, they loose you off the chain,
 You come right through to the white folks, they treat them just the
 same;
 And then its when they feed you, they feed you out a bucket and pan,
 And when you get through eating, its get your shovels and scram.

repeat chorus.

BEEN ON THE JOB TOO LONG Wilmer Watts and Para 3210A
 the Lonely Eagles

[This is a somewhat garbled version of "Duncan and Brady." See
 Laws (I 9) for references to printed versions. Probably the best
 known recorded versions are by Leadbelly (Folkways FA 2014; Music-
 raft 313, etc.). In most texts Duncan kills Brady, the policeman;
 in this version, however, Duncan is the policeman.]

Twinkle, twinkle 'lectric star, yonder goes Brady on a lectric car,
 Making his way to the freedom line, he's gonna kill him a sucker
 like a bulldog man.*
 Cause he's been on the job too long.

Brady was a worker on the telephone wire
 Long came Duncan with a shining star,
 Looked old Brady right through the specs,
 He says there's no use in talking, Brady get your check.
 Been on the job too long.

Brady replied and he answered no,
 Duncan showed him a price that was never before*
 Says now Brady, you're running your arrest,

BEEN ON THE JOB TOO LONG con't

Old Duncan shot a hole through Brady's chest.
Been on the job too long.

Brady had a little .25, kill a man about a half a mile,
Duncan had a big .44; well he laid old Brady in the barroom floor.
Cause he's been on the job too long.

Early in the morning, just about nine,
Corpse was in the hack, all fondly lined;
White and the black folk gathered around,
They're gonna take Mr. Brady to the burying ground.
Been on the job too long.

Brady went to hell, with a curse and a song,
Says Mr. Devil well I ain't here long;
Devil says it is just this a way
Well there's never been a sucker here that ever got away.
Been on the job too long.

*Some of the words in these lines are pure guesswork on my part.
mvb

KNOCKIN' DOWN CASEY JONES Wilmer Watts and Para 3210B
the Lonely Eagles

[The most widely known version of "Casey Jones" was written by vaudevillians Eddie Newton and Lawrence Siebert in 1909. Their song, however, was based on older texts, of which the Watts version here in an example. Although Watts uses a pre-Newton/Siebert text, the tune is the vaudeville tune. See Laws (G 1) for many references. Numerous hillbilly recordings were made, of which the earliest were by Riley Puckett (Columbia 113), Fiddlin' John Carson (Okeh 40038), and George Reneau (Vocalion 14813). Many excellent versions were recorded by black artists (e.g. Furry Lewis, Victor 21664).]

Come all of you rounders now if you want to hear
This is the story bout the brave engineer,
Casey Jones he was a rounders name
On a six eight wheeler boys he won his fame.

The caller called Casey at a half past four,
Kissed his wife at the station door;
Mounted to his cabin with his orders in his hand,
He'll take a farewell trip to the promised land.

Casey Jones, mounted to his cabin
Casey Jones, his orders in his hand, oh,
Casey Jones, mounted to his cabin
He's gonna take a trip to the promised land.

KNOCKIN' DOWN CASEY JONES con't

He looked at his watch and the watch was slow,
 Looked at his water and his water was low,
 Called to his fireman and the words he said
 We're gonna reach old frisco but we'll all be dead.

Just open up your water now and shovel in your coal,
 Put your head out the window and see my drivers roll.
 Brother I will run her till she leaves the rail,
 For I'm eight hours later with the western mail.

Casey Jones, eight hours later,
 Casey Jones, with the western mail,
 Casey Jones, eight hours later
 He's eight hours later with the western mail.

Old Casey pulled up a that old Reno hill,
 Tooted at the crossing with an awful shrill,
 The switchman he knew by the engine moan,
 That the man at the throttle was old Casey Jones.

Old Casey pulled up in two miles of the place,
 Old no. 4 staring him right in the face,
 Turned to his fireman says a boy you better jump
 For there's two locomotives thats a-going to bump.

Casey Jones, two locomotives,
 Oh Casey Jones, thats bound to bump,
 Oh Casey Jones, two locomotives
 There's two locomotives thats a-going to bump.

Casey waked up one morning and it looked like rain,
 Around the bend old Casey pulled his train;
 Look in the cabin at old Casey Jones,
 He's a good old rounder but he's dead and gone,

Casey Jones, good old rounder
 Casey Jones, dead and gone, oh
 Casey Jones, good old rounder
 He's a good old rounder but he's dead and gone.

SAY DARLING WON'T YOU LOVE Wilmer Watts and Para 3242A
 ME ONCE MORE the Lonely Eagles

[This song, both in text and tune, is part of the family of lyric folksongs of which the best known member is probably "Goodbye Little Bonnie, Goodbye." See Brown, North Carolina Folklore III, p 334, for texts and references. The Red Fox Chasers' "Goodbye Little Bonnie" (Champion 16676; County 510) is related.]

SAY DARLING WON'T YOU LOVE ME ONCE MORE con't

chorus:

Say darling won't you love me once more
 Say darling won't you love me once more,
 I'll ask your mama for you sweet girl,
 Say darling won't you love me once more.

I'll ask your mama for you,
 I'll ask your mama for you,
 I'll ask your mama for you, sweet girl,
 Say darling won't you love me once more.

repeat chorus.

I'll ask your papa for you,
 I'll ask your papa for you,
 I'll ask your papa for you, sweet girl,
 Say darling won't you love me once more.

Say darling won't you love me once more,
 Say darling won't you love me once more,
 I'll stand at your gate I'll cry, sweet girl,
 Say darling won't you love me once more.

I'll stand at your gate, I'll cry,
 I'll stand at your gate, I'll cry;
 I'll stand at your gate, I'll cry, sweet girl,
 Say darling won't you love me once more.

I'll swim the wide ocean for you,
 I'll swim the wide ocean for you,
 I'll swim the wide ocean for you, sweet girl,
 Say darling won't you love me once more,

Say darling won't you love me once more,
 Say darling won't you love me once more,
 I'll swim the wide ocean for you, sweet girl,
 Say darling won't you love me once more,

BANJO SAM Wilmer Watts Para 3242B

["Banjo Sam" is evidently a minstrel piece of the mid-19th century, although possibly it is an amalgamation of several such songs. See "The Catfish" in Brown, North Carolina Folklore III, p. 220 for a related minstrel song and references. Compare also Pope's Arkansas Mountaineers, "Jawbone" (Victor 21577; RCA Victor LPV-552).]

Oh banjo sam, my name is banjo sam;
 Banjo ring, banjo sing,
 Banjo tell me everything,
 Hello banjo sam.

BANJO SAM con't

Hello, banjo sam
Banjo walk, banjo talk,
Banjo eat with a knife and fork,
Hello banjo sam.

Threwed my hook in the middle of the pond,
Catfish got my hook and gone,
Hello, banjo sam.

My name is banjo sam.

Yonder comes Ezell just in town,
Riding up a billy goat leading up a hound.
Hound it barked, billy goat jumped,
Threwed old Ezell straddle of a stump.
Hello, banjo sam,
My name is banjo sam.

(verse here I can't make out. Something
about a shad, and my old dad. mvb)

Threwed my hook in the middle of the hole,
Catfish got my hook and pole,
Hello, banjo sam.

SHE'S A HARD BOILED ROSE Wilmer Watts and Para 3247A
the Lonely Eagles

["Hard Boiled Rose" was written by Al Dubin, Jimmy McHugh, Irving Mills, and Irwin Dash, and copyrighted in 1924 by Jack Mills Co.. Watts' version is considerably garbled. The song appeared in at least one hillbilly folio of the 1930's.]

Talk about your roses of Washington square,
They powders their noses, they tangles their hair.
I know one rose and she ain't no cheat,
I mean this one she's a regular treat.

chorus:

She's a hard boiled rose,
Just a hard boiled rose,
She can yes you to death, while you're spending your dough,
When you're dead broke how that gal can say no,
She's a hard boiled rose.

When she was a baby, just seven months old,
Papa he slapped her for something I told.
She jumped from her cradle and she knocked pa cold,
She's a hard boiled rose.

repeat chorus.

SHE'S A HARD BOILED ROSE con't

She went out riding with a fellow named Jack,
Went out riding in a big cadillac.
Its strange to say he's the one who walked back,
She's a hard boiled rose.

repeat chorus.

THE FATE OF RHODA SWEETEN Charles Freshour and Para 3247B
the Lonely Eagles

[According to Freshour (see introductory essay) he wrote this song about his sister. The towns mentioned are in northern South Carolina where Freshour's family lived for a while. Freshour's name was originally Sweeten.]

A story of a maiden I'll tell you
Who's name to you I can't breathe
For why should I now disgrace her
When she is now sleeping in death.

She wedded a young man in Gaffney,
She thought she was doing so fine;
But after a few weeks experience,
The fair girl did then change her mind.

The law got her husband in Union,
Escaping with another man's car;
They brought the young man back to Gaffney,
And placed him behind the cold bars.

His wife could no longer be with him,
Although she took life so mild;
She seemed to think only of her husband,
And forgot she was some mother's child.

Come home to your parents they begged her,
With heartaches and tears in their eyes;
But she would not go back to mother,
So then she would do otherwise.

She wandered around through the country,
To pass her troubles away;
The law got the girl in Spartanburg,
That she might remain sixty days.

She then told her feeble old father,
Her poor mother old and gray;
She says my life is no pleasure,
If in Spartanburg jail I must stay.

THE FATE OF RHODA SWEETEN con't

With four tablets of mercury,
 She decided to take her own life;
 And even eight days from that moment,
 The poor girl did then rid this life.

So listen young girls to this story,
 I pray you will heed to this song;
 You may think your parents are cruel,
 But remember there's no place like home.

FIGHTIN' IN THE WAR WITH SPAIN Wilmer Watts and Para 3254A
 the Lonely Eagles

[The sinking of the battleship Maine in Havana harbor in 1898, which was nominally the cause of the Spanish-American War, inspired a considerable number of popular patriotic songs--see W.K. McNeil's article, "We'll Make the Spanish Grunt" in Journal of Popular Culture II:4 (Spring 1969), p. 537, for a survey. Watts' song probably originated in vaudeville, but a printed source for it has not been found. Several hillbilly versions were recorded in the 1920's: Patterson's Piedmont Log Rollers' "Battleship of Maine" (Victor 20936); Jimmie Yates' Boll Weevils' "Bloody War" (Victor 40065); Richard Harold's "Battleship of Maine" (Columbia 15586); and Charlie Poole & the North Carolina Ramblers' "If I Lose, I Don't Care" (Columbia 15215) are all related. See also Brown, North Carolina Folklore II, p. 550.]

The captain called out for volunteers, I shouldered up my gun;
 First Spaniard that I seen I dropped my gun and run,
 But I'se fightin' for that battleship of Maine.

chorus:

I'se fightin' in this great war with Spain,
 Fightin' for the battleship of Maine;
 Oh, get back, Spain, I don't own your name
 I'm fightin' for this battleship of Maine,

Marched out on the battlefield, I fell upon my knees,
 First thing my eyes fell on was a great big pot of peas,
 But I'se fightin' for the battleship of Maine,

repeat chorus.

The peas they was greasy, meat it was fat.
 The rest fought the Spaniards, but I was fightin' that,
 While I'se fightin' for this battleship of Maine.

repeat chorus.

The blood it was running, I was running too.
 Give my feet good exercise like nothing else could do,
 While I'se fightin' for the battleship of Maine.

FIGHTIN' IN THE WAR WITH SPAIN con't

The captain asked me why I run, was I 'fraid to die?
Told him the reason that I run, cause I couldn't fly,
But I'se fightin' for this battleship of Maine.

repeat chorus.

I marched round to Cuby, all back to Spain,
The shot was falling round me, just like a shower of rain,
But I'se fightin' for the battleship of Maine.

I marched round to Cuby, I thought I'd lose my life.
Before I'd go to war again I'd send my darling wife,
To fight for all this battleship of Maine.

repeat chorus.

You ought to seen the boat come around the bend,
It was loaded down with American men, ready for war,
Honey baby, sure as you're born.

You can dodge behind the window, turn behind the door,
But you can't dodge them . . . (?)
While I'm fightin' for this battleship of Maine.

COTTON MILL BLUES Wilmer Watts and Para 3254B
the Lonely Eagles

[This song, to my knowledge, has not appeared elsewhere, and may be Watts' own composition, since Gaston County, where he was raised, is in the heart of the textile mill industry. "Cotton Mill Blues" by the Lee Brothers Trion (Brunswick 501) is a different song.]

I have a pleasure time, trying to sing a cotton mill rhyme,
Live in Belmont, a lousy town, work in the mill . . . (?)

chorus:

Got the cotton mill blues,
Got the cotton mill blues;
Got the cotton mill blues,
On my mind.

Perhaps you'd like to know my name, you never will I don't sing
for fame,
Sing so the well-off classes know, how a cotton mill man has to go.

repeat chorus.

We have hard times you all well know, to church we never get to go,
When the Sabbath comes we are tired down, working hard the whole
week round.

COTTON MILL BLUES con't

repeat chorus.

Uptown people call us trash, say we never have no cash,
That is why the people fret, call us the ignorant factory set.

repeat chorus.

Education we have none, papa, mama, daughter or son,
That is why the people fret, call us the ignorant factory set.

repeat chorus.

* * * * *

WILMER WATTS DISCOGRAPHY OF KNOWN ISSUED RECORDINGS

WATTS & WILSON (On Broadway as WEAVER & WIGGINS)

| Paramount
Release No. | Title | Control
Number | Matrix
Number | Also issued
on |
|--------------------------|----------------------------|-------------------|------------------|-------------------|
| 3006A | When the Roses Bloom Again | 592 | 4428-3 | Bwy. 8112 |
| 3006B | The Sporting Cowboy | 593 | 4435-2 | Bwy. 8112 |
| 3007A | The Empty Cradle | 594 | 4431-2 | Bwy. 8113 |
| 3007B | The Night Express | 595 | 4433-2 | Bwy. 8113 |
| 3019A | Walk Right In Belmont | 636 | 4432-2 | Bwy. 8114 |
| 3019B | The Chain Gang Special | 637 | 4439-1 | Bwy. 8114 |

WILMER WATTS & THE LONELY EAGLES

| | | | | |
|-------|--------------------------------|------|--------|-----------------|
| 3210A | Been On the Job Too Long | 1686 | 2455 | Bwy. 8248 |
| 3210B | Knockin' Down Casey Jones | 1687 | 2456 | Bwy. 8248 |
| 3232 | Charles Gitaw | | 2457? | |
| 3232 | Working For My Sally | | 2458? | |
| 3242A | Say Darling Won't You Love Me | 1858 | 2469 | |
| 3242B | Banjo Sam | 1859 | 2470-A | |
| 3247A | She's a Hard Boiled Rose | 1882 | 2461-A | |
| 3247B | The Fate of Rhoda Sweeten* | 1883 | 2462-A | |
| 3254A | Fightin' In the War With Spain | 1904 | 2459-A | |
| 3254B | Cotton Mill Blues | 1905 | 2460-A | |
| 3271A | Say Darling Won't You Love Me | | | } Same as 3242? |
| 3271B | Banjo Sam | | | |

Note: Para 3232 was released June 1930; Para 3242 was released Aug. 1930.

* by CHARLES FRESHOUR & THE LONELY EAGLES

THE GENNETT SESSION: POSSIBLE ADDITIONAL RECORDINGS

The second group of recordings (master numbers in the 2400's) were part of a long session made in Gennett's New York studios for The New York Recording Laboratory (Paramount) in the last week of October 1929. Unfortunately, the Gennett ledgers do not list the artists but only the titles. Below is the list of titles from GEX2455 to GEX2470 (ledger dates Oct. 29-Oct. 30); it is quite probable that the unidentified titles are also by Wilmer Watts and his associates. Titles are spelled as in the ledgers.

| Master | | Identified
Paramount Release |
|---------|--|---------------------------------|
| GEX2455 | Knocking Down Casey Jones | Para 3210 |
| GEX2456 | Been on the Job Too Long | Para 3210 |
| GEX2457 | Charles Guitaw | Para 3232? |
| GEX2458 | Joe Bowers ¹ | Para 3232? |
| GEX2459 | Fightin' In the War With Spain | Para 3254 |
| GEX2460 | Cotton Mill Blues | Para 3254 |
| GEX2461 | She's a Hard Boiled Rose | Para 3247 |
| GEX2462 | The Fate of Rhoda Sweetin | Para 3247 |
| GEX2463 | Sleepy Desert | Para 3282 |
| GEX2464 | When Snowflakes Fall Again | Para 3282 |
| GEX2465 | Take This Little Bunch of Roses ² | Para 3299? (see footnote) |
| GEX2466 | Bonnie Bess ² | Para 3299? (see footnote) |
| GEX2467 | Ginger Blues | |
| GEX2468 | A Soldier of Honor | |
| GEX2469 | Say Darling Won't You Love Me | Para 3271 |
| GEX2470 | Banjo Sam | Para 3271 |

- Notes: 1. This is probably Watts' "Working for My Sally," since that line usually appears in "Joe Bowers."
 2. The titles on Para 3299 are reported to be "Take a Little Bunch of Roses" and "Bonnie Bess," but the artists have not been identified; these are possibly mxs. GEX2465 and GEX2466.

(Editor's note: Our thanks to Gene Earle for making available to us his microfilms of the Gennett ledgers.)



COMMERCIAL MUSIC GRAPHICS: ELEVEN

During the decade of the 1920's, the Paramount record label was very well known to Negro purchasers, north and south. In fact, Paramount headed its printed dealers' lists at the end of the decade with a caption, "The Popular Race Record." This claim was richly deserved for the firm featured such top-selling performers as Blind Lemon Jefferson, Blind Blake, Ida Cox, Ma Rainey, the Beale Street Sheiks, the Norfolk Quartette, and the Reverend John M. Gates. Material by these artists was issued in a self-contained 12000 numerical series, starting in 1922 and ending during the Depression with record number 13156.

Far less known to consumers in the 1920's than its race series was Paramount's equivalent old time music (white) series issued in the numerical block, 3000-3323. Discs in this category were pressed in small quantities and not promoted as strongly as Paramount's blues-jazz material. Consequently, many individual old time records are not found in contemporary private or institutional holdings. Further, great gaps exist in collectors' knowledge of some of the white artists who recorded for Paramount between 1926 and 1932.

The small (6½" x 6¼") four-page brochure reproduced here marked Paramount's formal inauguration of a white "folksong" series. The folder cover title, OLDE TIME TUNES, was qualified on the inside page by the subtitle, "Southern Series." Paramount, in subsequent publicity, also identified this same series as "Old Time Songs" and "Old Time Numbers." Apparently, the firm did not use terms such as "folk," "hillbilly," or "country" to designate its 3000 block.

In its original form this folder was printed in brown ink on coated creme-colored paper. Presumably, during the 1920's, the cover drawing of a fiddler at a barn dance was one of the strongest visual symbols selected to represent southern or rural folk and folk-inspired music. Actually, the Victor Talking Machine Company had used a similar rustic dance scene in 1924 on its first Olde Time announcement (See JEMF Newsletter, IV [March, 1968], p. 8).

A word on Paramount history may be helpful to readers for whom this long-defunct firm is unknown. The label itself belonged to the New York Recording Laboratories at Port Washington, Wisconsin; the lab was a subsidiary of the Wisconsin Chair Company. This furniture firm, close to Milwaukee, had entered the phonograph record business about 1917, after a stint at producing talking machine cabinets for Sears, Roebuck sales.

Some facts on Paramount's race records activity are found in Samuel Charters' book, The Country Blues. No comparable printed account of Paramount's old time series exists. However, a useful discography of the 3000 block was compiled by Doug Jydstrup with the help of Malcolm Blackard, Harlan Daniel, and other collectors. This listing was presented in issues 7 through 15 of the Blue Yodeler (1967-1968).


- 3000 **Golden Slippers**—Vocal—Unaccompanied
Just a Little While
 Vocal—Unaccompanied
 Edgewater Sabbath Singers
- 3002 **Lord I'm Coming Home**
 Vocal Chorus—Harry Charles
Almost Persuaded
 Vocal Chorus—Samuel Spencer
 Hugh Gibbs String Band

Instrumentals

- 3017 **Sailor's Hornpipe**
 Champion Old Time Fiddler
The Girl I Left Behind
 Champion Old Time Fiddler
 John Baltzell
- 3003 **Chicken Reel**—Instrumental
Double Eagle March—Instrumental
 Hugh Gibbs String Band
- 3009 **The Wagoner**—Instrumental
Cumberland Blues—Instrumental
 The Quadrillers
- 3015 **The Arkansas Traveler**
 Champion Old Time Fiddler
The Turkey in the Straw
 Champion Old Time Fiddler
 John Baltzell
- 3008 **Drunk Man's Blues**—Instrumental
Rocky Mountain Goat—Instrumental
 The Quadrillers

For Sale By

The New York Recording Laboratories,
 Port Washington, Wis.



**Olde
Time
Tunes**

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**Paramount
Records**
Electrically Recorded

PARAMOUNT RECORDS

Southern Series

- 3001 **I'm Going Crazy**
Instrumental with Vocal Refrain
Swinging in the Lane
Instrumental with Vocal Refrain
Gibbs String Band
- 3004 **My Little Girl**—Instrumental—Vocal
Chorus—Samuel Spencer
In the Good Old Summer Time
Instrumental
Hugh Gibbs String Band
- 3005 **I'm Going to Leave the Old Home**
Vocal—Unaccompanied
Heavenly Sunshine
Vocal—Unaccompanied
Edgewater Sabbath Singers
- 3006 **When the Roses Bloom Again**
Singing with Guitar Acc.
The Sporting Cowboy
Singing with Guitar Acc.
Watts and Wilson
- 3007 **The Empty Cradle**
Singing with Guitar Acc.
The Night Express
Singing with Guitar Acc.
Watts and Wilson
- 3010 **I Love You Best of All**
Vocal—Guitar and Violin Acc.
If I Only Had a Home Sweet Home
Vocal—Guitar and Violin Acc.
Kentucky Thoroughbreds
- 3011 **Mother's Advice**
Vocal—Guitar and Violin Acc.
I Left Because I Love You
Vocal—Guitar and Violin Acc.
Kentucky Thoroughbreds
- 3012 **The Death of Floyd Collins**
Tenor Solo—Novelty Acc.
The Letter Edged in Black
Tenor Solo—Violin-Guitar-Harmonica Acc.
Vernon Dalhart
- 3013 **My Carolina Home**
Vocal Duet—Violin-Cello-Guitar Acc.
Lambert and Hillpot
Zeb Turney's Gal
Tenor Solo—Violin-Guitar-Harmonica Acc.
Vernon Dalhart
- 3016 **Get Away Old Man**
Baritone Solo
Arthur Fields
The Wreck of the Royal Palm
Tenor Solo—Violin-Guitar-Harmonica Acc.
Vernon Dalhart
- 3018 **Rovin' Gambler**—
Tenor Solo
Wreck of the Old '97—
Tenor Solo
Vernon Dalhart

Sacred Songs

- 3014 **Room for Jesus**
Vocal—Guitar and Violin Acc.
This World Is Not My Home
Vocal—Guitar and Violin Acc.
The Kentucky Thoroughbreds

The rare Paramount folder shown here is intrinsically interesting because it is a "first." It marked publicly the launching of a new series. Previously, Paramount had scattered its old time selections in its popular music 33000 series. Today, the folder helps us see how the music industry sold country music in the 1920's. But, also, it almost helps us hear the sounds of ballads, hoe-downs, and sacred songs as they sounded to rural and rural-based Americans in the 1920's. This "hearing" is enhanced if we have ever heard on disc or tape any of the performers named in the folder.

To discographers the OLDE TIME TUNES item is particularly useful in that it aids in reconstructing the complex story of recorded folksong in the United States. To illustrate, I can indicate that the group selected to open the series (with Paramount record 3000) is completely unknown to current students. Who were the Edgewater Sabbath Singers? Equally unknown is the Hugh Gibbs String Band featured on records 3001, 2, 3, and 4. Possibly Hugh Gibbs was a member of the Edgewater group. Implied in this problem of identification, is the time and place of recording. Did Gibbs, and his fellow musicians, travel to Chicago or to Grafton, Wisconsin, to record for Paramount late in 1926 or early in 1927? Why were Edgewater/Gibbs selected to lead off the series? Was there something special in their/his appeal to make Paramount officials confident that they/he were appropriate to represent the new venture?

Elsewhere in this issue of the JEMF Quarterly is found an article on Watts and Wilson, two folk artists from North Carolina, represented by four songs in Paramount's initial old time brochure. In a future JEMF Quarterly I shall offer a short article on the Kentucky Thoroughbreds/Quadrillers (Doc Roberts, Ted Chestnut, Dick Parman), also represented in the folder. At this juncture I wish to thank Doc Roberts of Richmond, Kentucky for his generous permission to the JEMF to reproduce the Paramount OLDE TIME TUNES brochure--perhaps the only copy retained by anyone in America.

Seldom is any forty-year old graphic advertisement in a collector's possession paralleled by commentary dating back to the time of original printing or distribution. Fortunately, on May 27, 1927, the Paramount sales manager, A. C. Laibly, wrote to Doc Roberts concerning the then-new discs of the Kentucky Thoroughbreds. Laibly stated: "Inclosed find a folder which we have just put out. If you wish will be glad to send you a number of these for stores which you call on. Also we have a large hanger and dealers order blank, copy also of which we inclose. You might send some of this information to Chestnut and Parman."

Specifically, Laibly's letter establishes a May 1927, release date for Paramount's 3000 series (the folder itself is undated). Additionally, the letter displays the firm's technique in involving folk performers in the promotion of their own records. Finally, we are alerted to the use of a "large hanger" in stores. Is it too much to hope that someone kept such a Paramount hanger of the 1920's, and would make it available to the JEMF Quarterly?

The quest for a hanger returns us to the central function of the JEMF's Commercial Music Graphics feature: to reproduce printed forms devised by the industry which sold country music, to comment on such graphics from the perspective of contemporary folklore and popular culture studies. The searching process itself links musicians and scholars, as well as old and new aural and visual expressive forms.

Graphics and correspondence are welcome.

--Archie Green
University of Illinois
Urbana, Illinois

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WORKS IN PROGRESS

GUTHRIE MEADE is presently studying fiddling contests that were held throughout the eastern portion of the United States during the early months of 1926. These contests were indirectly due to the interest Henry Ford had shown in Old Time Dances. Many of the contests involved preliminary play-offs, the winners of which would compete in the larger cities. One play-off in Louisville involved competitors from the states of Tennessee, Kentucky, and southern Indiana. Another, held in Jefferson City, Mo., involved winners of contests in Arkansas, Oklahoma, Nebraska, Kansas, Iowa, Kentucky and Tennessee. Gus is interested in any newspaper accounts of these contests, especially from smaller town papers. (Write to 9936 Braddock Road, Fairfax, Va., 22030)

ANTHONY RUSSELL is working on a book on the interaction of white and black folk music traditions in the United States throughout the 20th century, with special emphasis on commercial recordings and with a good deal of attention on white blues. He would appreciate pertinent tapes, photographs, contemporary ephemera, interview transcripts, and general information. Material will be returned if desired. (Write to 4 Stadium Street, London S.W. 10, England.)

COMMERCIAL MUSIC DOCUMENTS: Number Five

In Number Two of this series (see JEMFO #13) we displayed a ledger sheet from the Starr Piano Co., pointing out that such documents are of great importance to the discographer who is trying to assemble the usual discographic data of master number, recording date, personnel, title, instrumentation, and release number. Various other documents provide supplementary information; the item featured in this issue is a good example. It is a Label Copy Notice for Okeh 45121, one of the releases in Okeh's Old Time Tunes Series, in 1927. This "Label Copy/Notice of Coupling and Assignment" is one of about 140 such Notices from the Okeh Phonograph Corp. recently purchased by Eugene Earle and donated to the JEMF.

Intended strictly for in-house use, these Label Copy Notices provided the information that was to be printed on the record labels, as well as important other details: release date; catalog supplement in which the record was to be announced; publisher and date of copyright; number of discs initially ordered; and additional supplies (probably labels) to be prepared. The query "Is this a W Recording" refers to whether or not the recording was electrically made (i.e., by the Westinghouse process).

Pencilled in near each master number is a notation indicating which takes are preferred: for the first side, "The Last Scene of the Titanic," master 80784-b was the first choice and -a the second. Pencilled in above the label information is the phrase "M/O Placed 7/1/27." These two recordings by Frank Hutchison were made in late April 1927. Thus, it took about two months to make all the decisions concerning the release of the disc and for the manufacturing order to be placed, and slightly under a month more to manufacture the records and have them ready for release.

The Label Copy Notices that the JEMF has acquired cover Okeh 45002 through 45145, with some gaps. Not until 45077 was the information on release date, supplement assignment, manufacturing order, or additional supplies filled in. For the first releases for which data are available, 45077-79 (released Feb. 1, 1927), initial manufacturing orders were 500 records each. By October, most of the orders were for 2000-3000 records. This was considerably smaller than the orders on the 15000-D hillbilly series of Columbia, the parent company, which was calling for 5000-10,000 records at that time.

LABEL COPY
NOTICE OF COUPLING AND ASSIGNMENT

Assign to.....**September**.....Supplement COMBINATION NO. **45121**
 Release Date.....**July 25th, 1927**..... Block Series..... **45 M. Domestic**
 Label—Black..... Blue..... Green..... L. W. Blue..... Maroon..... Purple.....
 Labels—Kind and color not indicated above..... **OKEH FORM RED**
 Size..... **10"**..... Price..... **75¢**..... Class **Hill Billy** Mfg. Ord..... **2,940**..... Add. Supplies..... **2,000**

The following information is to appear on label as laid out

*Self Placed 7/1/27
MF*

45121 THE LAST SCENE OF THE TITANIC SINGING WITH GUITAR
 (Frank Hutchison)
 FRANK HUTCHISON
 (80734) — *B-1st
B-2nd*

The following information is the status of this selection and is not to appear on label:—

Is this a W Recording **Yes** Country of Origin **U.S.A.**
 Publisher **Frank Hutchison**
 Date of Copyright **1927** Royalty Artist

The following information is to appear on label as laid out

45121 LOGAN COUNTY BLUES GUITAR SOLO
 (Frank Hutchison)
 FRANK HUTCHISON
 (80778) — *B-1st
B-2nd*

The following information is the status of this selection and is not to appear on label:— ✓

Is this a W Recording **Yes** Country of Origin **U.S.A.**
 Publisher **Frank Hutchison**
 Date of Copyright **1927** Royalty Artist

Signed..... *K*

ANNUAL MEETING OF THE ASSOCIATION FOR RECORDED SOUND
COLLECTIONS (ARSC) HELD IN NEW YORK (OCT. 16-18, 1969)

The meeting opened on Thursday morning with a talk by copyright attorney Mr. M. William Krasilovsky, co-author of the book This Business of Music. The general tone of the talk was sympathetic toward the work of archives and their attempts to make their materials available to qualified users through tape duplication. Among the subjects discussed was the fact that there are already judicial precedents that protect record companies against blatant piratical practices and it would be most unlikely that a record company would seek litigation or even an injunction against an archive, because it makes available on tape some of its materials to bonafide users under the doctrine of fair use. On the subject of commercial re-issues by archives of items that are out of print, it was noted that record companies holding the masters could, without any problem, give permission on a limited license basis: that is, give permission, for example, to re-issue 2,000 or 3,000 copies for a period of one or two years. If the items proved to be successful the company could then take over any further manufacturing and distribution. It was pointed out that this type of license on a limited basis is very common in business and industry. An important fact brought up was that a tax-exempt archive re-issuing such materials should do it on a strict non-profit basis. Otherwise, their tax-exempt status might be in jeopardy with the Internal Revenue Service. The strong advice of Mr. Krasilovsky to the ARSC was to lobby for inclusion of the fair use clause in the new copyright bill pending at the present time before Congress.

The afternoon session was dedicated to a panel on speech and oral history, featuring members of the Speech Association, Oral History Association, and American Association for State and Local History. One of the outstanding aspects discussed was the unbelievable reluctance that universities and educational institutions have shown in the past to give adequate support to activities related to collecting and preservation of recorded sound. The various speakers told of their struggles and battles to gain recognition for the new medium. Milo Ryan, director of the Phonoarchive of the University of Washington, told of a case involving one of his students: this student prepared a research paper using as historical source materials some of the recordings on file at the Phonoarchive. The student was given a failing grade in his course, because the professor argued that only written materials could be considered as valid historical sources. The student subsequently gained his case with the help of Mr. Ryan and it was pointed out that such cases are becoming rarer. But this anecdote describes well the struggle that the advocates of the new medium have had to fight in recent years.

In the evening there was a concert of recorded music featuring mostly rare operatic recordings from the Lauder Greenway collection of the Rodgers and Hammerstein Archives. On the next day, Friday, the morning session was dedicated to a discussion

led by Steven Smolian on the complexities of compiling discographies.

That afternoon there was a tour of the RCA plant in Rockaway, New Jersey, and later a tour of the Laura Bolton collection of Traditional and Liturgical Music at Columbia University.

The meeting ended on Saturday with the business meeting. One of the main proposals presented was to establish a code of ethics and principles for the members. This would also clarify the role of the private collector and dealer, especially in relation to the rest of the membership composed mostly of representatives of university, public and institutional archives. Another proposal was to seek active lobbying concerning the revision of the copyright statutes presently before Congress and to support the principle of fair use which once and for all would give firm and legal basis to the matter of duplicating on tape archival materials for exchange and bonafide users. In this connection it was decided to form an ad hoc committee on fair use.

The next meeting of the ARSC will be held in the fall of 1970 and most likely it will take place at Vanderbilt University in Nashville, Tennessee. This represents a recognition to the desires of a large number of members to broaden the base of ARSC. A survey of the membership clearly shows that practically every conceivable form of expression in sound recordings finds recognition in the organization. A meeting in Nashville, Tennessee, would do much to show the value of popular music and broaden the base of ARSC.

-----Carlos B. Hagen
2nd Vice-President, ARSC
UCLA

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THE TALKING MACHINE WORLD

(March 15, 1927, p. 67)

Stage Fiddlers' Convention

CHATTANOOGA, TENN., March 5.—One of the leading events in this city recently was the old-time fiddlers' convention, held in the city auditorium. This convention brought together some of the best fiddlers of the South, among whom were Gid Tanner, Frank McMichen, Riley Puckett and Faith Norris. They all are exclusive Columbia Phonograph Co. recording artists and officials of that company report that their records enjoy an extra good sale.

JEMF RECEIVES GRANT FROM NEH

In September of this year, the JEMF was awarded a grant by the National Endowment for the Humanities to begin work on a computerized compilation of a discography of hillbilly recordings (1922-1947). The amount of the grant, which will cover a period of twelve months, is \$5450, half of which was raised by friends of the JEMF and the remainder matched by the NEH.

It has been decided that the first phase in this discography project will be limited to a compilation of hillbilly recordings made by the Starr Piano Co. (Gennett, Champion, etc.). In addition to making available the recording data for one of the important companies of the 1920's, this project will serve as a model study of the various problems that will be encountered in computerization of discography in general.

Guthrie T. Meade, one of JEMF's advisors, has been hired as a consultant for this project and was brought out to UCLA in December to help settle mechanical details and get the work underway. Gus, by profession a computer programmer at the National Archive in Washington, is also an experienced discographer in the area of hillbilly and folk song material, and has already spent considerable time in developing computerized information retrieval systems for sound recordings.

The basic plan of the project calls for the conversion of the ledger discographic data to punched tape, from which it can then be fed to the computer and stored on magnetic tape. Once on magnetic tape, print-outs of the information can be requested in any of several convenient forms: numerically by master number; alphabetically by artist; alphabetically by title, etc.

It is realized that not all the desired data are available on the ledgers: some information (e.g., instrumentation, song texts and tunes) can be obtained only from the recordings themselves; other information (e.g., number of sales, release date, composer credit) will require other sources of information which may not always be available. However, the ledger data provide a good starting point from which to work, and one of the virtues of the computerized system is that it readily permits expansion to more ambitious information schemes.

Ultimately we plan to make the data available in booklet form after all the Starr hillbilly recordings have been processed. Future issues of the JEMFO will keep readers informed on the progress of this project. In the meanwhile, we wish once again to extend thanks to all those who responded to pleas for money last spring and made this project possible.

KING 500 SERIES NUMERICAL
(Part 7)

| <u>Release</u>
<u>No.</u> | <u>Master</u>
<u>Nos.</u> | <u>Title</u> | <u>Artist</u> |
|------------------------------|------------------------------|---|------------------------------|
| 1353 | | TOMORROW IS ANOTHER DAY
ORIENTAL MOON | David Romaine |
| 1354 | 3793 | I DID AND I DOES AND I DO | Jimmie Osborne |
| | 3792 | A TENNESSEE OCEAN | |
| 1355 | 3794 | THE END OF THE RAINBOW | Moon Mullican |
| | 3796 | WHERE BEAUTIFUL FLOWERS GROW | |
| 1356 | | HONEY, WON'T YOU PLEASE COME
HOME | Luke McDaniel |
| | | CRYING MY HEART OUT FOR YOU | |
| 1357 | 3762 | WHISKEY, WOMEN AND LOADED DICE | Jack Cardwell |
| | 3764 | SLAP-KA-DAB | |
| 1358 | 3697 | GOODBYE HALLELUJAH! I'M GONE | Bailes Brothers |
| | 3701 | STANDING SOMEWHERE IN THE SHADOWS | |
| 1359 | 3720 | RETURN TO SENDER | Cowboy Copas |
| | 3721 | I'LL WALTZ WITH YOU IN MY DREAMS | |
| 1360 | 3780 | EMOTIONS | Don Reno & Red
Smiley |
| | 3779 | TALLY-HO | |
| 1361 | 3754 | A CROWN HE WORE | Mac Odell |
| | 3757 | ARE YOU PRACTISING HIS LOVE | |
| 1362 | 3787 | STRANGE TOWN | York Brothers |
| | 3789 | THREE O'CLOCK BLUES | |
| 1363 | 3790 | BLUE DAYS AND LONELY NIGHTS | Jimmie Osborne |
| | 3791 | INVEST YOUR LITTLE HEART IN MINE | |
| 1364 | | THREE COINS IN THE FOUNTAIN
LONESOME ROAD | Billy Ward & His
Dominoes |
| 1365 | 3801 | WAIT FOR ME DARLING | Bonnie Lou |
| | 3798 | BLUE TENNESSEE RAIN | |
| 1366 | 3797 | NO STRANGER | Moon Mullican |
| | 3795 | I'M HANGING UP ALL MY WORK CLOTHES | |
| 1367 | 3771 | DOG BITE YOUR HIDE | Jimmie Vernon |
| | 3772 | I WISH I MAY, I WISH I MIGHT | |
| 1368 | | LITTLE THINGS MEAN A LOT
I REALLY DON'T WANT TO KNOW | Billy Ward & His
Dominoes |
| 1369 | 3803 | CAN CAN SKIRT | Harvie June Van |
| | 3804 | MY SINS OF YESTERDAY | |
| 1370 | | (will not be released) | |
| 1371 | | THE LITTLE SHOEMAKER
HELPLESS | Petula Clark |
| 1372 | 3807 | WHAT WILL IT TAKE | Floyd Robinson |
| | 3808 | CHEATING AGAIN | |
| 1373 | 3624 | TWO STEP-SIDE STEP | Bonnie Lou |
| | 3622 | PLEASE DON'T LAUGH WHEN I CRY | |
| 1374 | | I REALLY DON'T WANT TO KNOW
SOMEWHERE (THERE IS SOMEONE) | Ernie Berger |
| 1375 | 3812 | LITTLE DAVID PLAY ON YOUR HARP | Brother Claude Ely |
| | 3810 | FARTHER ON | |
| 1376 | | THIS OLE HOUSE
ANGELS IN THE SKY | Herb and Kay |

| <u>Release No.</u> | <u>Master Nos.</u> | <u>Title</u> | <u>Artist</u> |
|--------------------|--------------------|--|-----------------------------|
| 1377 | 3774 | SINCE I'VE USED MY BIBLE FOR A
ROAD MAP | Don Reno & Red
Smiley |
| 1378 | 3776 | MY SHEPHERD IS GOD
PLANTING RICE
YESTERDAYS | Ink Spots |
| 1379 | | WALKIN' WITH MY SHADOW
DANGLIN' | Sondra and Jon
Steele |
| 1380 | 3821 | MONEY BAG WOMAN | Luke McDaniel |
| 1381 | 3822 | HURTS ME SO
WILL OUR LOVE FADE AND DIE
THERE'S A TRAIN LEAVING (EVERY
15 MINUTES) | Jack Cardwell |
| 1382 | | WIN OR LOSE
HONEY, I COULD FALL IN LOVE | The Four Stars |
| 1383 | | WHY SHOULD I LOVE YOU
LOVE MY LOVE | Ray Allen Trio |
| 1384 | 3800 | TELL THE WORLD | Bonnie Lou |
| 1385 | 3799 | DARLIN' WHY
IF I DIDN'T HAVE HIM
WHY I PRAY | Herb and Kay |
| 1386 | 3829 | CARBON COPY | Cowboy Copas |
| 1387 | 3830 | I'M GLAD FOR YOUR SAKE | Harvie June Van |
| 1388 | 3802 | THE LIGHTS ARE GROWING DIM | Jack Gandy Trio |
| 1389 | 3805 | I'M JUST NOT THAT KIND
PAPER LOVE
ISN'T IT A SHAME | Floyd Robinson |
| 1390 | 3781 | YOU'RE NOT YOURSELF ANY MORE
G-I-R-L GIRL | Don Reno & Red
Smiley |
| 1391 | 3785 | YOUR TEARS ARE JUST INTEREST ON
THE LOAN
DIXIE BREAKDOWN | Ernie Berger |
| 1392 | 3833 | BEER BARREL POLKA
HEIDELBERG | Louie Innis |
| 1393 | 3834 | HEARTS OF STONE
THERE'S A RED HOT FIRE IN THE
OLD LOCOMOTIVE | Jimmie Osborne |
| 1394 | 3836 | (LET ME BE) THE FIRST ONE TO KNOW | Eddie Smith |
| 1395 | 3838 | AN EMPTY OLD COTTAGE
STUMBLING | Brother Claude Ely |
| 1396 | 3840 | SILVER STAR STOMP | Jack Cardwell |
| 1397 | 3814 | HOLY, HOLY, HOLY, THAT'S ALL
RIGHT | Dotty Mack and
Bob Braun |
| 1398 | 3813 | THERE'S A HIGHER POWER
NO MORE
I DISCOVERED YOU | Trace Family Trio |
| 1399 | | LOADED WITH LOVE
MY BABY DEAREST DARLING
JESUS, WONDERFUL ONE
TAKE TIME TO UNDERSTAND
AMAPOLA
LOVE IN RHYME | Ray Allen Trio |

| <u>Release</u>
<u>No.</u> | <u>Master</u>
<u>Nos.</u> | <u>Title</u> | <u>Artist</u> |
|------------------------------|------------------------------|---|---------------------------|
| 1400 | 3854 | HURTS ME TO MY HEART | York Brothers |
| | 3855 | TWO LOVES IN ONE NIGHT | |
| 1401 | | I WANNA HEAR
I GOT TIRED | Swanee River Boys |
| 1402 | | FILL MY HEART WITH HAPPINESS
I'M CRAZY WITH LOVE | Sondra and Jon
Steele |
| 1403 | | OO-EE-BABY
I JUST CALLED TO SAY THAT I LOVE
YOU | Ralph Sanford |
| 1404 | | THE CADILLAC SONG
AIN'T NOTHING WRONG WITH THAT,
BABY | Hot Lips Page |
| 1405 | | SHE AIN'T BEEN SPOKEN FOR
MEMORY WALTZ | Blue Valley Boys |
| 1406 | | NOBODY KNOWS YOU WHEN YOU'RE
DOWN AND OUT
YOU'RE NOT HAPPY TILL YOU'RE MAD
AT ME | Louie Innis |
| 1407 | 3828 | WHEN I LOST YOU | Cowboy Copas |
| | 3831 | WHY SHOULD I WANT HER | |
| 1408 | 3864 | DOWN STREAM | Moon Mullican |
| | 3863 | YOU GOT THE BEST OF ME | |
| 1409 | 3775 | I'M BUILDING A MANSION IN HEAVEN | Don Reno & Red
Smiley |
| | 3778 | SPRINGTIME IN HEAVEN | |
| 1410 | | MOUNTAIN MAMBO
HOT STRINGS | The Country Cats |
| 1411 | | GOD LOVES YOU CHILD
WHAT HAVE THEY TOLD YOU | Ruby Wright |
| 1412 | 3839 | MARRIED ON PAPER | Jimmie Osborne |
| | 3837 | WHEN YOU TOLD ME THAT YOU LOVED
ME, HOW YOU LIED | |
| 1413 | | WATERLOO
I'VE HAD ENOUGH | Boyd Bennett |
| 1414 | | TENNESSEE MAMBO
TRAIN WHISTLE BLUES | Bonnie Lou |
| 1415 | | MAMBO HONKY-TONK
SWEET NOTHINGS | The Morgan Sisters |
| 1416 | | FIRST, LAST AND ALWAYS GAME OF
LOVE
I WON'T TELL WHO'S TO BLAME | Hardrock Gunter |
| 1417 | | YOU LIED WHEN YOU CRIED TO ME
NEED ME | Phil Brito |
| 1418 | 3857 | WHY DID YOU HAVE TO GO | York Brothers |
| | 3856 | DON'T LEAVE ME WITH THE YUM YUM
BLUES | |
| 1419 | | SOMEBODY CRIES
YOU GOT TO BITE TO CATCH ON | Herb and Kay |
| 1420 | | IT'S A TRIFLE TOO LATE
SO DARLIN' GO | The Billy Dale
Quartet |
| 1421 | | PUT YOUR ARMS AROUND ME HONEY
YEARNING (JUST FOR YOU) | Moon Mullican |

| <u>Release No.</u> | <u>Master Nos.</u> | <u>Title</u> | <u>Artist</u> |
|--------------------|--------------------|--|---------------------------------|
| 1422 | | MY TITLE TO HEAVEN
MY MOTHER'S DYING MESSAGE | Trace Family Trio |
| 1423 | | I'M THE DEVIL WHO MADE HER THAT
WAY
BORN TO BE LONELY | Curly Holiday |
| 1424 | 3889 | THE TALKING MULE | Cowboy Copas |
| | 3886 | HELLO DARLING | |
| 1425 | | WHEN YOU COME TO THE END OF THE
DAY
SOMEONE'S ROCKING MY DREAMBOAT | Ink Spots |
| 1426 | | ONE MORE HEART
LIVING IN A HOUSE OF SIN | Luke McDaniel |
| 1427 | 3866 | CRIPPLED FOR LIFE | Moon Mullican |
| | 3867 | THERE GOES THE BRIDE | |
| 1428 | | A THOUSAND TO ONE
YOU FORGOT TO KISS ME GOODNIGHT | Ralph Sanford |
| 1429 | | MELODY OF LOVE
THERE IS SOMETHING MISSING | Ink Spots |
| 1430 | | SUN SHADOWS
HOP-SCOTCH | The Country Cats |
| 1431 | | I DON'T WORRY
FIRE'S A-COMIN' | Swanee River Boys |
| 1432 | | POISON IVY
YOU UPSET ME BABY | Boyd Bennett and
His Rockets |
| 1433 | 3908 | MACK'S HOEDOWN | Don Reno & Red
Smiley |
| | 3893 | I'M THE BIGGEST LIAR IN TOWN | |
| 1434 | 3925 | THAT'S ALL I WANT FROM YOU | York Brothers |
| | 3926 | A CHIP ON YOUR SHOULDER | |
| 1435 | | EVERGREEN
YOU PLAY FIDDLESTICKS | Morgan Sisters |
| 1436 | 3934 | TWEEDLEE DEE | Bonnie Lou |
| | 3933 | THE FINGER OF SUSPICION | |
| 1437 | | I GOTTA GO GET MY BABY
THE LIGHT ACROSS THE RIVER | Wanda Wayne |
| 1438 | | MONEY, MONEY, MONEY, MONEY
I MISS YOU SO | Ray Allen Trio |
| 1439 | | MABEL, MABEL
ALL MY LOVE UP AND DIED | Charlie Gore |
| 1440 | | THE SONG YOU JUST PLAYED
WHY DON'T THEY LEAVE HER ALONE | Billy Barton |
| 1441 | | THE HONEY SONG
I'LL SAIL MY SHIP ALONE | Moon Mullican |
| 1442 | | KO KO MO
ARE YOU MINE | Jack Cardwell |
| 1443 | | EVERLOVIN'
BOOGIE AT MIDNIGHT | Boyd Bennett |
| 1444 | 3724 | THE SILVER THAT NAILED HIM TO
THE CROSS | Cowboy Copas |
| | 3725 | THE STONE WAS ROLLED AWAY | |
| 1445 | | A RUSTY OLD HALO
DANGER! HEARTBREAK AHEAD | Bonnie Lou |

| <u>Release No.</u> | <u>Master Nos.</u> | <u>Title</u> | <u>Artist</u> |
|--------------------|--------------------|--|---------------------------------------|
| 1446 | | MONDONGO
MAMBO EN FA | Riverside Orch. |
| 1447 | | WHEN LOVE DIES WHERE DOES IT GO
WHAT'S THE MATTER WITH THE MILL | Moon Mullican |
| 1448 | | EL MANISERO (The Peanut Vendor)
ARRIMATE CARINITO | Mario Carta &
Enrico Cabiati |
| 1449 | 3924
3923 | IF YOU HADN'T TOLD THE FIRST LIE
HOUSE WITH NO WINDOWS | York Brothers |
| 1450 | | HOME MADE WINE
FULL MOON | Bob & Wanda Wolfe |
| 1451 | | LA VIE EN ROSE
GOZA MI MAMBO | J. Benitez Arcano
Orch. |
| 1452 | | UN POQUITO DE TU AMOR
OYE NEGRA | Mario Carta &
Enrico Cabiati |
| 1453 | | COLD AT HEART
WAY-WAY-TE-NAN-GO | Billy Dale Quartet |
| 1454 | | DAY DONE BROKE TOO SOON THIS
MORNING
WHADAYA WANT | Jack Cardwell |
| 1455 | | CHILD'S PLAY
MY THRILL IS LOVING YOU | Don Anthony |
| 1456 | | PLEDGING MY LOVE
ASHAMED OF MYSELF | Cowboy Copas |
| 1457 | | PARDON ME, OLD BUDDY
WHAT GOD PUT TOGETHER, LET NO
MAN TEAR APART | Hillbilly Barton |
| 1458 | 3898
3894 | CHARLOTTE BREAKDOWN
IT'S GRAND TO HAVE SOMEONE LOVE
YOU | Don Reno & Red
Smiley |
| 1459 | | BEGIN THE BEGUINE
CANDELA | Conjunto Casino |
| 1460 | | LA COMPARSA
BESAME MUCHO | Mario Carta &
Enrico Cabiati |
| 1461 | | MAMBO EN ESPANA
ASIA MINOR | J. Benitez & Orch.
Riverside Orch. |
| 1462 | | SAN ANTONIO ROSE
MOON'S BLUES | Moon Mullican |
| 1463 | | TICO TICO
PLAYERA | Mario Carta &
Enrico Cabiati |
| 1464 | 3887
3888 | THE PARTY'S OVER
SUMMER KISSES | Cowboy Copas |
| 1465 | 3860 | LITTLE WHITE HOUSE BY THE SIDE
OF THE ROAD | Blue Valley Boys |
| 1466 | 3861 | WHEN YOU SEE HIM FACE TO FACE
TURN YOUR FIRE DOWN
CATCH YOUR LOVER | Wanda Wayne |
| 1467 | 3865
3869 | SOMEONE MORE LONESOME THAN YOU
JOSE, THE MEXICAN BOY | Moon Mullican |
| 1468 | 3956
3953 | MOHAWK SQUAW
THESE HAUNTING YEARS | York Brothers |
| 1469 | 3963
3964 | I WAS THERE
WE LOVE TO LIVE | Wayne Raney |

| <u>Release No.</u> | <u>Master Nos.</u> | <u>Title</u> | <u>Artist</u> |
|--------------------|--------------------|---|---------------------------|
| 1470 | | SEVENTEEN | Boyd Bennett |
| | | LITTLE OLE YOU-ALL | |
| 1471 | | MAMBO JET | Sacasas & His Orch. |
| | | MAMSACA | |
| 1472 | | SILVER DOLLAR | Johnny Long & His Orch. |
| | | WE'LL BUILD A BUNGALOW | |
| 1473 | 3901 | JESUS IS WAITING | Don Reno & Red Smiley |
| | 3899 | HOW I MISS MY DARLING MOTHER | |
| 1474 | 3965 | HOME SWEET HOME | Don Reno & Red Smiley |
| | 3966 | GREEN MOUNTAIN HOP | |
| 1475 | | TENNESSEE ROCK AND ROLL | Boyd Bennett |
| | | OO-OO-OO | |
| 1476 | 3973 | OLD FAITHFUL AND TRUE LOVE | Bonnie Lou |
| | 3972 | DROP ME A LINE | |
| 1477 | | LIVE AND LOVE FOR TODAY | Three Lads & A Lass |
| | | SAVE A KISS FOR ME | |
| 1478 | 3957 | DO YOU LOVE ME, DO YOU LOVE ME | Billy Barton |
| | 3958 | I'M TURNING OVER A BRAND NEW LEAF | |
| 1479 | | SMOKING | Eddie Smith |
| | | JUMPING JENNIE | |
| 1480 | 3961 | GONE WITH THE WIND THIS MORNING | Wayne Raney |
| | 3962 | TEAR DOWN THE MOUNTAINS | |
| 1481 | 3874 | MEXICALI ROSE | Moon Mullican (organ) |
| | 3875 | PAN HANDLE RAG | |
| 1482 | 3987 | MAMA DON'T CHASE MY LOVE AWAY | Harvie June Van |
| | 3990 | DON'T OFFER ME THE STARS | |
| 1483 | | I WISH THERE WAS SOMETHING I COULD DO | Charlie Gore |
| | | I'VE GOT MY DOUBTS ABOUT YOU | |
| 1484 | 3979 | TOO MANY FRIENDS | Jimmie Osborne |
| | 3980 | YOU CAN'T SOMETIMES ALWAYS HARDLY EVER TELL | |
| 1485 | | THE KISSING CHAIN | Louie Innis |
| | | LET'S MAKE UP TONIGHT, HONEY | |
| 1486 | | TRAGIC ROMANCE | Cowboy Copas |
| | | LISTEN TO MY HEART | |
| 1487 | | | |
| 1488 | 3955 | DON'T TAKE IT SO HARD | York Brothers |
| | 3952 | PRETTY LITTLE THING | |
| 1489 | | LA RONDE | Sacasa & His Orch. |
| | | TRUMPCRAZY | |
| 1490 | 3891 | BAREFOOT NELLIE | Don Reno & Red Smiley |
| | 3905 | RENO RIDE | |
| 1491 | | BLUE JEAN BOOGIE | Billy Mayson |
| | | AFTER HOURS | |
| 1492 | | LEARNIN' THE BLUES | Billy Ward & His Dominoes |
| | | MAY I NEVER LOVE AGAIN | |
| 1493 | | THANKFUL | Teddy Phillips |
| | | DARLING WHERE CAN YOU BE | |
| 1494 | 9668 | BANJO ROCK AND ROLL | Boyd Bennett |
| | 9669 | MY BOY-FLAT TOP | |

BIBLIOGRAPHIC NOTES OF INTEREST

FOLKLORE OF THE GREAT WEST, edited with commentary by John Greenway (Palo Alto: American West Publ. Co., 1969; 453 pp., \$10.75). A collection of 57 articles taken from the Journal of American Folklore over the past 83 years. Includes Greenway's own two articles, "Jimmie Rodgers, a Folksong Catalyst" (originally published 1957) and "Woodrow Wilson Guthrie" (1968); and John White's "A Montana Cowboy Poet" (1967), about D.J. O'Malley, author of "After the Roundup," better known as "When the Work's All Done This Fall."

PRAIRIE FARMER AND WLS: THE BURRIDGE D. BUTLER YEARS, by James F. Evans (Urbana: Univ. of Ill. Press, 1969; 329 pp., \$8.50). A history of two farm-oriented media owned and directed by Butler since he purchased the Prairie Farmer in 1909. The chapters on early radio in Illinois document the beginnings of the WLS barn dance; several pages of photographs of musical artists are included. An excellent study of the role of mass media in influencing the social, economic and cultural growth of the midwest.

Two recent articles in popular media concern Johnny Cash. "Hard Times King of Song," by John Froom, in Life, 67:21 (Nov. 21, 1969), 44, is a photographic essay with superficial commentary. A more intensive analysis is "First Angry Man of Country Singers: Johnny Cash," by Tom Dearmore, in The New York Times Magazine (Sept. 21, 1969), 32. Dearmore's long article, although sympathetic throughout, concluded with the criticism that Cash's main shortcoming is his focus on the Depression, an era of little relevance to the younger generation, to the neglect of contemporary problems.

The JEMF, although dedicated to the preservation of all commercially recorded American folk music, focuses on such genres as hillbilly, race, and cajun material. However, there is much foreign language domestic folk-derived material that has escaped study. One instance is the subject of the series of discographic articles, "The American Columbia Finnish Language 3000 Series," by Pekka Gronow, in Record Research starting with #101 (Oct. 1969) and continuing. The 3000 series began in the late 1920's and continued into the '50's.

"Moanin' The Life of a Mill Hand," by Claudia Howe, in The Charlotte Observer (Aug. 10, 1969). An article on Dave McCarn, who composed and recorded several songs on life in the cotton mills during the '20's, and his life in Gastonia, North Carolina.

"Uncle Henry and the Kentucky Mountaineers," by Elois Thompson and Lynwood Montell, in Kentucky Folklore Record, XV:2 (Apr.-June 1969), 29. A biography of Jeff Henry Warren of Green County, Ky., whose country music bands performed over various radio stations between 1932 and 1947. The account is based on interviews of Henry's aunt, sister, and acquaintances.

"In Quest of the Historical John Henry," by Hank Burchard, photographs by Linda Bartlett, in The Washington Post Potomac (Sunday Magazine, Aug. 24, 1969), p. 11. A photographic essay recounting the most recent efforts of a journalist to probe the historicity of the John Henry ballad/legend.

The Summer 1969 issue of BMI's The Many Worlds of Music features a historical survey of Rhythm & Blues music, by Don Heckman. The article starts with blues music of the 1920's and surveys the development up to the present. Also included are brief biographies and photographs of four important artists from each of the five past decades.

BMI RHYTHM & BLUES 1943-1968 (Published by BMI, n.d.; 1969?). A short booklet listing BMI-licensed R&B major sellers for each years from 1943 to mid-1968. Title, writer/composer, publisher, recording artist and record label for each entry are given. This and the above item parallel the BMI publications related to country music described in JEMFQ #15, p. 117.

ENCYCLOPEDIA OF FOLK, COUNTRY, AND WESTERN MUSIC, by Irwin Stambler and Grelun Landon (New York: St. Martin's Press, 1969; 396 + viii pp., \$12.50). This companion volume to Stambler's Encyclopedia of Popular Music (St. Martin's Press, 1965) consists primarily of biographical entries on persons important in the fields of folk, country, and blues music, including performers, writers, scholars, and executives. This book will be reviewed more fully in a later issue of JEMFQ.

BLUES & GOSPEL RECORDS: 1902-1942, compiled by John Godrich & Robert M.W. Dixon (London: Storyville Publications, 1969; 912 pp.). A revised and updated edition of an important discographical reference work. In addition to correcting errors and omissions in the first edition, this volume includes a section on microgroove reissues and also notes on each of the important race labels, with tabulations of the relevant field trips made by each company. This book will be reviewed fully in a future issue of the JEMFQ.

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AVAILABLE THROUGH JEMF FOR A LIMITED TIME

Through a special arrangement with the author and publisher of Linnell Gentry's A History and Encyclopedia of Country, Western, and Gospel Music, we are able to offer copies of this book to members of the Friends of the JEMF for \$7.50 postpaid (\$8.00 outside of U.S. and Canada). The regular price of this 1969 reference work is \$8.95. The usual retailer's profit will go to the JEMF; thus each Friend who orders a copy through the JEMF not only saves \$1.50, but in effect contributes \$3.00 to the JEMF.

Please send orders to JEMF office; include your Friends Membership Number with your remittance. If you are not already a member, this is a good time to join. California Residents please add 37¢ sales tax.

JEMF HOLDINGS: SONG FOLIOS Part 7

In this issue the Quarterly continues a list of the song folios which the JEMF has on file, excluding those held on micro-film only. The Foundation would appreciate receiving any song folios which it lacks.

- TEX RITTER, MOUNTAIN BALLADS & COWBOY SONGS, M. M. Cole Pub. Co., Chicago, 1941.
- WILD WEST SONGS THAT YOU HAVE NEVER HEARD AS SUNG BY ROB RUE RANGERS, Langdon Photoprocesses, Inc., Los Angeles, (1936?).
- CURLEY ROBERTS, THE MISSOURI RAMBLER, HILL AND RANGE SONG FAVORITES, Leeds Music Corp., New York, 1946.
- CARSON ROBISON'S "BUCKAROO" SONG BOOK, Robbins Music Corp., New York, (1940?).
- CARSON ROBISON'S "CR" RANCH SONG FOLIO, Peer International Corp., New York, 1941.
- THE CARSON ROBISON COLLECTION OF 25 SONGS "AND JUST A POEM OR TWO," Robbins Music Corp., New York, 1936.
- CARSON ROBISON, SONGS OF THE 1940's, Bob Miller, Inc., New York, 1945.
- THE NEW CARSON ROBISON SONG ALBUM, Southern Music Pub. Co., Inc., New York, 1932.
- CARSON J. ROBISON'S WORLD'S GREATEST COLLECTION OF MOUNTAIN BALLADS AND OLD TIME SONGS, M. M. Cole Pub. Co., Chicago, 1930.
- TIP TOP ALBUM OF CARSON J. ROBISON SONGS, Tip Top Publishers, Inc., New York, 1936.
- HOMER RODHEAVER'S WORLD'S GREATEST COLLECTION OF SACRED SONGS, M. M. Cole Pub. Co., Chicago, n.d.
- JIMMIE RODGERS ALBUM OF SONGS, BLUE YODEL EDITION, Peer International Corp., New York, 1943.
- JIMMIE RODGERS ALBUM OF SONGS, SUPREME EDITION, Peer International Corp., New York, 1943.
- JIMMIE RODGERS ALBUM OF SONGS, NO. 2, Southern Music Pub. Co., New York, 1931.
- JIMMIE RODGERS ALBUM OF SONGS, NO. 3, Southern Music Pub. Co., New York, 1932.
- AL ROGERS ROUNDUP OF SONG HITS, Dixie Music Pub. Co., New York, 1945.
- JESSE ROGERS SONG FOLIO, SONGS OF THE HILLS AND PLAINS, Bourne, Inc., New York, 1946.
- JESSE ROGERS' FAVORITE SONGS, Joe Davis, Inc., New York, 1938.
- JESSE ROGERS' SONG COLLECTION AND SOUVENIR FROM OLD MEXICO.
- RAY ROGERS RANCHO RHYTHMS, Edward Schuberth & Co., Inc., New York, 1946.
- ROY ROGERS' ALBUM OF COWBOY SONGS, Edward B. Marks Music Corp., New York, 1941.
- ROY ROGERS FAVORITE COWBOY SONGS, Robbins Music Corp., 1943.
- ROY ROGERS' OWN SONGS, FOLIO NO. 1, American Music, Inc., Hollywood, 1943.
- ROY ROGERS SONG FOLIO WITH WORDS AND MUSIC, Famous Music Corp., New York, 1952.

- ROUND-UP MEMORIES (SONGS OF THE HILLS AND RANGE), Shapiro, Bernstein & Co., Inc., New York, 1946.
- SONGS OF THE ROUNDUP RANGERS, Geo. T. Worth & Co., New York, 1932.
- SALT AND PEANUTS, OUR FAVORITE COMEDY SONGS, HYMNS AND BALLADS, n.d.
- THE SANTA FE RANGERS WESTERN SONGS, Leeds Music Corp., New York, 1946.
- BILLY SCOTT'S SONG AND PHOTO ALBUM NUMBER ONE, Kelly Music Publications, Franklin, Pennsylvania, 1944.
- FRED SCOTT'S FOLIO OF SONGS OF THE OPEN TRAIL, American Music, Inc., Portland, 1939.
- RAMBLIN' TOMMY SCOTT AND LUKE McLUKE SONG AND PICTURE FOLIO, Wallace Fowler Publications, Nashville, 1946.
- JIMMIE SELPH'S SONG FOLIO, Wallace Fowler Publications, Nashville, 1944.
- ARLING SHAEFFER'S BARN DANCE, M. M. Cole Pub. Co., Chicago, n.d.
- ROY SHAFFER "THE LONE STAR COWBOY" GREATEST COLLECTION OF COWBOY, HOME & MOUNTAIN BALLADS, M. M. Cole Pub. Co., Chicago, 1935.
- SHELTON BROS. COLLECTION OF RECORD SONG HITS, Leeds Music Corp., New York, 1939.
- RILEY SHEPARD'S HITCHING POST, Peer International Corp., New York, 1946.
- SHORT BROTHERS RADIO SONG FOLIO NO. 1, Short Brothers Publications, Nashville, n.d.
- CAL SHRUM AND HIS RHYTHM RANGERS, Sunshine Music Co., Hollywood, 1946.
- SI AND SPARKY FOLIO OF ORIGINAL SONGS, M. M. Cole Pub. Co., Chicago, n.d.
- SIMPLIFIED POPULAR SONG HITS, Chas. M. Hansen Music Co., New York, n.d.
- SING 'EM COWBOY SING 'EM, SONGS OF THE TRAIL AND RANGE, Amsco Music Sales Co., Inc., New York (1934?).
- WAYNE SINGLETON, AMERICA'S NO. 1 YODELING COWBOY, FOLIO NO. 1, M. M. Cole Pub. Co., Chicago, (1945?).
- ALLAN'S SIX STAR HILL BILLY FOLIO, Allan & Co. Pty. Ltd., Melbourne, n.d.
- OLD FASHIONED HYMNS AND MOUNTAIN BALLADS AS SUNG BY ASHER SIZEMORE AND LITTLE JIMMIE, Asher Sizemore, 1933.
- ASHER SIZEMORE AND LITTLE JIMMIE'S FAVORITE SONGS, Asher Sizemore, Louisville, Ky., 1934.
- ASHER SIZEMORE AND LITTLE JIMMIE'S HEARTH AND HOME SONGS, Asher Sizemore, Louisville, Ky., 1934.
- ASHER SIZEMORE AND LITTLE JIMMIE'S (1936 EDITION) FIRESIDE TREASURES, Asher Sizemore, Louisville, Ky., 1935.
- ASHER SIZEMORE AND LITTLE JIMMIE'S FAMILY CIRCLE SONGS (1938 EDITION), Asher and Little Jimmie, Laurel, Indiana, 1937.
- GORDON SIZEMORE AND LITTLE BETTY'S DELUXE EDITION OF SONGS AND NURSERY RHYMES, M. M. Cole Pub. Co., Chicago, n.d.
- GORDON SIZEMORE AND LITTLE BETTY BOOK OF SONGS AND NURSERY RHYMES (BOOK NO. 2), M. M. Cole Pub. Co., Chicago, n.d.
- JIMMIE SKINNER'S SONGS FROM THE HEART, Acuff-Rose Publications, Nashville, n.d.

FIFTH JEMF PROGRESS REPORT (July, 1968-December, 1969)

In the first few years after the JEMF was established and opened an office, progress was measured largely in terms of the organization of file cabinets and manila folders; progress reports were essential to those who did not visit our office periodically because there was little tangible product to demonstrate to distant supporters that anything was happening behind the JEMF doors. Now, although our publication schedule is still modest, at least those on our mailing list are regularly reminded that the JEMF does do something besides ask for money. This progress report, therefore, can be somewhat briefer than have been previous ones.

Publications. At the beginning of the calendar year 1969 the JEMF Newsletter changed both format and title to become the JEMF Quarterly. The change reflected our feeling that we had outgrown the limitations suggested by the term "newsletter" and were ready to attempt a more ambitious publication. The JEMFQ is intended to fill the gap between fan magazines and strictly academic publications in the field of commercially recorded and published American folk music and folk-derived music. Admittedly the main focus of the JEMFQ continues to be on hillbilly music, often to the neglect of blues and other genres, but this is a result of the contributions that are received rather than of deliberate policy.

As of the end of 1969 we had about 430 paid regular subscribers and about 90 exchange, complimentary, and other subscriptions. Our most notable growth, compared with the last progress report, is the steadily increasing number of library subscriptions: at that time (18 months ago) we had only a half dozen institutional subscriptions. Currently we have almost two dozen, and the number continues to grow.

Two more JEMF reprints (#12 and #13) were issued during the period covered by this progress report and #14 will be ready for distribution by the time this has been received by readers. The second number of our new JEMF Special Series, a Johnny Cash discography, was published this autumn, and plans for #3, a bio-discography on Dock Roberts, Asa Martin, and their bands, are underway.

Discography Project. The most exciting new venture we are undertaking is the Hillbilly Discography Project, which is now being started with the aid of a financial grant from the National Endowment for the Humanities. Half of this grant of \$5500 was contributed by friends of the JEMF; the remainder by the NEH directly. This project is discussed elsewhere in this issue of JEMFQ.

Finances. The total JEMF revenues for fiscal 1968-69 can be broken down approximately as follows:

| | | |
|---|-------------|-------|
| Membership in Friends of JEMF | 2332 | |
| Subscriptions to <u>Quarterly</u> (apart from Friends) and sale of publications | 603 | |
| Gift from AFSC Banjo Fiddle Contest | 477 | |
| Misc. contributions | 1213 | |
| Services rendered | 434 | |
| | <u>5059</u> | TOTAL |

The above paragraphs report the good news. The bad news is that the Foundation is still in debt to UCLA, with no immediate promise of relief. Although our friends have responded generously to each appeal we have been forced to make, we are still unable to keep ahead of our expenses. Issuing the JEMFQ and other occasional publications; processing a large and growing volume of requests for biographical and historical data, photographs, or tape dubs; and keeping up to date the routine archiving and indexing of new acquisitions keeps our small staff fully occupied and in fact costs more than our small budget permits. Our biggest hope is for a greatly expanded base of support, and to this end we urge all our readers to encourage their friends, colleagues, and local libraries to support the JEMF by joining the Friends of the JEMF or buying the Foundation's publications.

--Norman Cohen
Acting Executive Secretary

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NOTICE TO SUBSCRIBERS

Starting in January, 1970 (Vol. 6), regular subscriptions to the JEMF Quarterly will cost \$4.00 per year. Members of the Friends of the JEMF will continue to receive their subscriptions as part of their \$5.00 membership.

JEMF REPRINT SERIES

The following reprints are available at 50¢ apiece.

8. "Current Hillbilly Recordings: A Review Article," by D. K. Wilgus. From Journal of American Folklore, Vol. 78 (1965).
9. "Hillbilly Records and Tune Transcriptions," by Judith McCulloh. From Western Folklore, Vol. 26 (1967).
10. "Some Child Ballads on Hillbilly Records," by Judith McCulloh. From Folklore and Society: Essays in Honor of Benj. A. Botkin, Hatboro, Pa., Folklore Associates, 1966.
11. "From Sound to Style: The Emergence of Bluegrass," by Neil V. Rosenberg. From Journal of American Folklore, Vol. 80 (1967).
12. "The Technique of Variation in an American Fiddle Tune," by Linda C. Burman. From Ethnomusicology, Vol. 12 (1968). (Only available without cover.)
13. "Great Grandma" by John I. White. From Western Folklore, Vol. 27 (1968). "A Ballad in Search of Its Author," by John I. White. From Western American Literature, Vol. 2 (1967).

MISCELLANEOUS PUBLICATIONS

JEMF Special Series, No. 1: "The Early Recording Career of Ernest V. 'Pop' Stoneman: A Bio-Discography." Price to Friends of the JEMF, 60¢ (please give Friends membership number when ordering); all others, \$1.00.

JEMF Special Series, No. 2: "Johnny Cash Discography and Recording History (1955-1968)" by John L. Smith. Price to Friends of the JEMF, \$1.00 (please give Friends membership number when ordering); all others, \$2.00

The John Edwards Memorial Foundation Archiving and Cataloging Procedures. A guide to the archiving and indexing procedures used for materials in the JEMF collections. It is of sufficiently broad scope to be adaptable to other collections. 50¢.

Program Guide to 3rd Annual UCLA Folk Festival. Contains biographies, photos, and complete LP discographies of festival performers, including the Blue Sky Boys, Jimmie Driftwood, Son House, Doc Hopkins and others. \$1.00.

CALIFORNIA RESIDENTS PLEASE ADD 5% SALES TAX

THE JEMF

The John Edwards Memorial Foundation is an archival and research center located in the Folklore and Mythology Center of the University of California at Los Angeles. It is chartered as an educational non-profit corporation, supported by gifts and contributions.

The purpose of the JEMF is to further the serious study and public recognition of those forms of American folk music disseminated by commercial media such as print, sound recordings, films, radio, and television. These forms include the music referred to as "country," "western," "country & western," "old time," "hill-billy," "bluegrass," "mountain," "cowboy," "cajun," "sacred," "gospel," "race," "blues," "rhythm & blues," "soul," "rock & roll," "folk rock," and "rock."

The Foundation works towards this goal by:

gathering and cataloguing phonograph records, sheet music, song books, photographs, biographical and discographical information, and scholarly works, as well as related artifacts;

compiling, publishing, and distributing bibliographical, biographical, discographical, and historical data;

reprinting, with permission, pertinent articles originally appearing in books and journals;

sponsoring and encouraging field work relating to commercially recorded and published American folk music.

JEMF QUARTERLY

(Formerly JEMF Newsletter)

Vol. 5, Part 4

Winter, 1969

No. 16

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